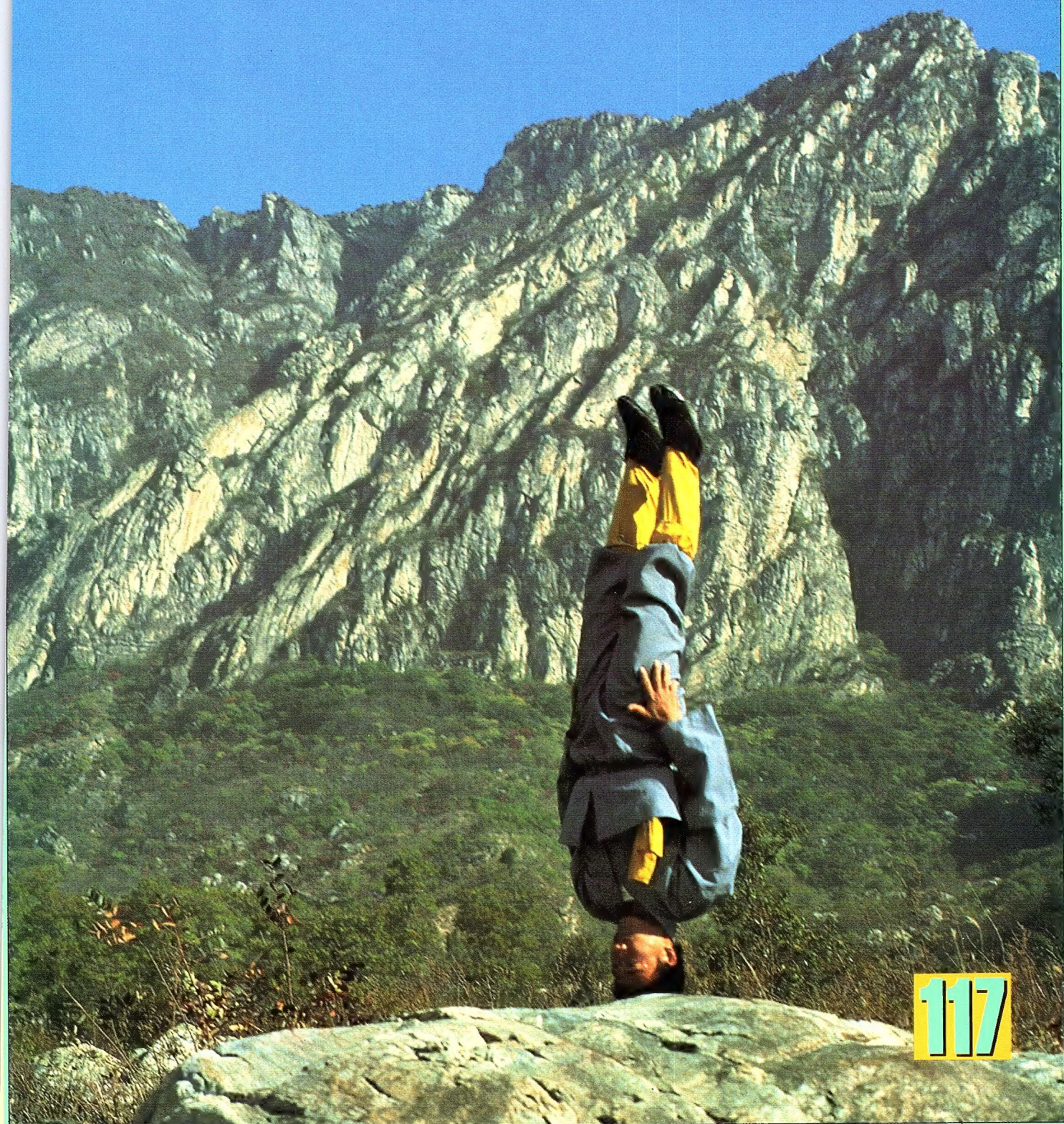


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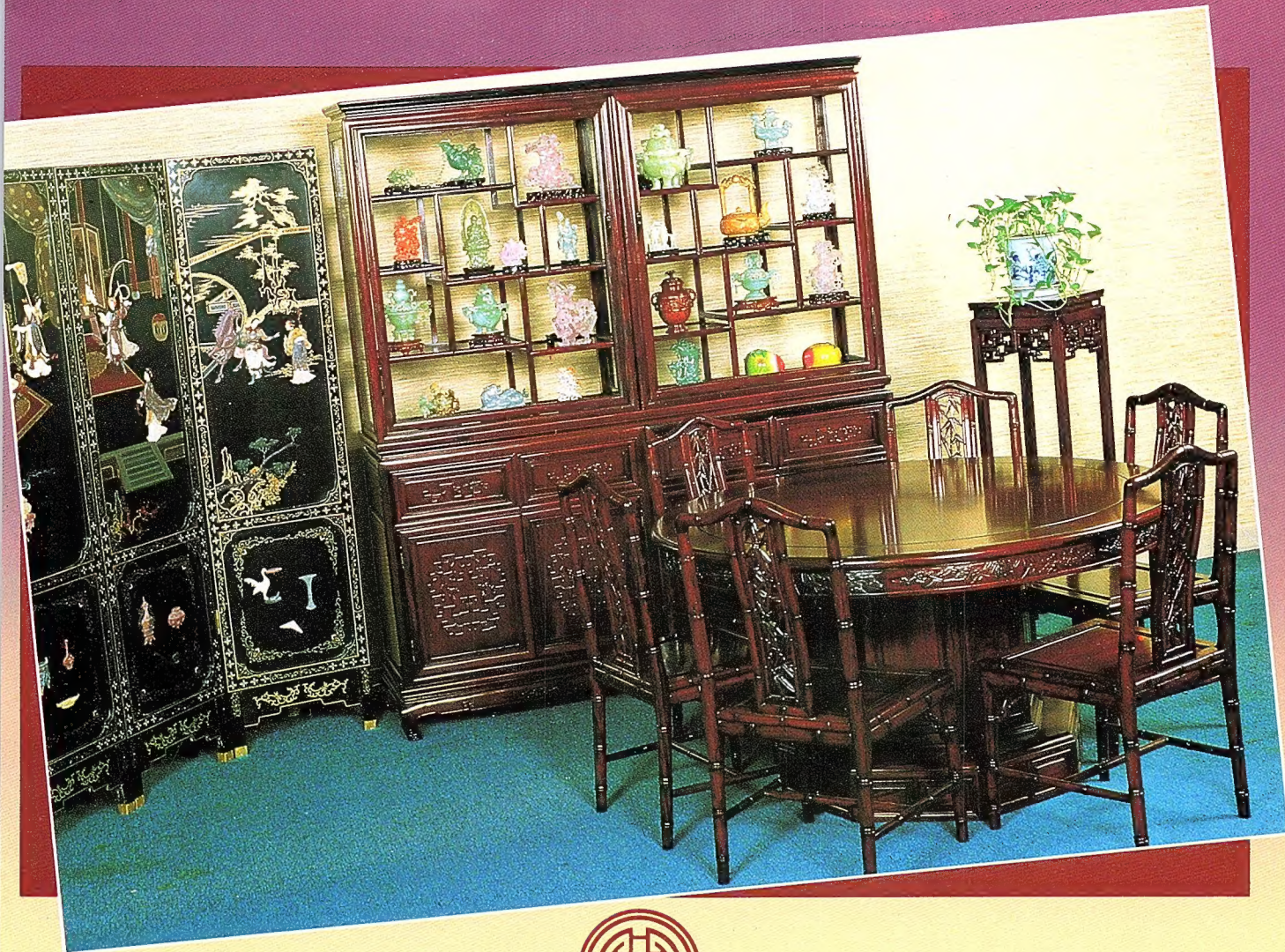
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EDITORIAL

South of the Huanghe....

That's the literal meaning of 'Henan'. Henan, along with Shaanxi and Shanxi — provinces also traversed by the Huanghe (Yellow River) in its middle reaches — is considered the birthplace of the Chinese nation.

This was where China's first (so far) verifiable dynasty, the Shang (sixteenth to eleventh centuries B.C.), had its base. The first finds were made at Anyang in northern Henan in 1928. Since then, archaeologists have uncovered ever-increasing evidence of the extent of the Bronze Age Shang culture which spread across much of northern China. Subsequently, both Luoyang and Kaifeng acted as capitals for many centuries, Kaifeng experiencing its absolute peak during the Northern Song (960–1127), when it was the largest city in the world. With the collapse of that dynasty under the pressure of northern invaders and the flight of the imperial court to the south, Henan declined and never really recovered until fairly recent times.

The provincial authorities, mindful of the wealth of cultural riches they have on their doorstep, are now placing more emphasis on attracting tourism, particularly from overseas. Facilities are being upgraded and access is being improved. The trio of ancient capitals — Anyang, Kaifeng and Luoyang — present a plethora of attractions for lovers of the past. They also have the advantage of being located not too far from the present-day provincial capital, Zhengzhou, on major railway lines. The same applies to Shaolin Monastery, whose fame

has rocketed overseas parallel to the general interest in martial arts.

Less easy of access but just as fascinating from a different perspective are the Taihang Mountains in the north, where we look at the way in which local farmers cope with their harsh living environment. By way of contrast we also visit the lush hilltop resort of Mount Jigong at the other end of the province, once the summer playground of foreign merchants and missionaries, as well as Chinese warlords.

In these pages too you will find details of our Grand Photo Contest in honour of our upcoming tenth anniversary of publication. We look forward to receiving your entries.



Photo by Tai Chi Yin



Lives of Hui'an Women
Henan Special
Shooting the 'Nine Rapids'
Tiaohuapo Festival
Yunnan Tile Cats
Horse-Racing as Usual

Photo by Wong Chung Fai



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SPECIAL FEATURES

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36 A Relaxing Stay on Mount Jigong Green and airy, this summer resort became popular with American missionaries and other foreigners resident in China from 1903 onwards. Many of its gracious buildings are still intact, although put to different uses nowadays.

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Into the Taihang Mountains

PHOTOS BY TAI CHI YIN ARTICLE BY BING YI









2

The train on the Beijing-Guangzhou Railway was taking us to Anyang, Henan. Gazing out at the landscape of the North China Plain flying past the window, I recalled that this was the cradle of the Han people and the scene of many momentous events in history.

Henan is also the province where on two occasions the mountains have rocked and the earth trembled — seventy million and three million years ago respectively. The former is known to geologists as the Yanshan Movement and the latter as the Himalaya Movement. They caused the earth's surface on the North China Plain to produce coarse folds and deep rift valleys, forming the embryonic shape of the Taihang Mountains.

As a result of weathering through the ages,

the Taihang Mountains present an odd topographical feature: beginning in the western part of Hebei Province, they sprawl southwards along the boundary line between Hebei and Shanxi until they reach Huixian County in Henan where, as though hitting a roadblock, they turn abruptly west, to stop short near Jiyuan in Henan.

A Rugged Landscape

We left the train at Anyang and were in time to board a bus leaving for Linxian County. We looked out of the window on our right to find the North China Plain, until now a vast expanse of flat land, blocked by something dark and solid like a screen on the horizon — the Taihang Mountains.

One of my friends explained: 'Here in Henan we are looking at the eastern side of the mountains, where the terrain is steep and dangerous with broken precipices and cliffs and a sunken rugged basin. Looking at them from the Shanxi side, however, you'd see their western slope, which is less precipitous, low hillocks really, rolling towards the Shanxi tableland.'

There are only eight passes cut by rivers through this mountain range (known in ancient times as the Eight Trails of Taihang). Thus the Taihang Mountains have always been of strategic importance, serving as a natural barrier against invasion of the Han regime by other nationalities; they have also been a place of refuge for people fleeing the horrors of war. As late as the 1930s and

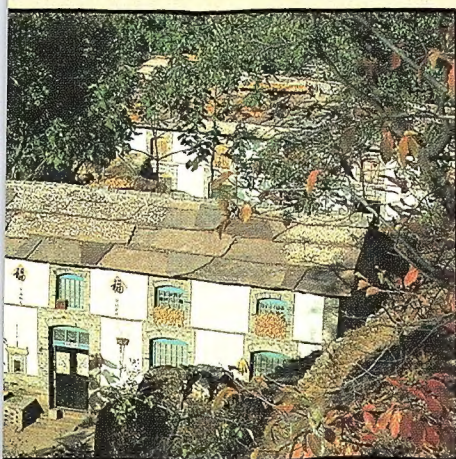
40s, during the War of Resistance Against Japan, this feature of the Taihang Mountains played a significant role in national defence.

The Taihang Mountains branch out near Linxian, where rugged mountain ranges of varying heights are divided by breathtakingly deep canyons, reminiscent of the Grand Canyon in Colorado. In 596 (the sixteenth year of the reign of the Sui emperor Kaihuang), this area was named Yanzhou (Land of Crags).

A jumble of thick rocks with a thin covering of soil — such is the characteristic landform in and around Linxian. Water was once scarce here, with over 300 out of 500 villages in the county having no water supply of their own. In 1960 the local inhabitants started the construction of a water diversion project, which was more or less completed nine years later. This waterway, known as the Red Flag Canal, diverts the water of the River Zhanghe at Shicheng, Shanxi, to the villages of Linxian County, resolving the age-old problem of

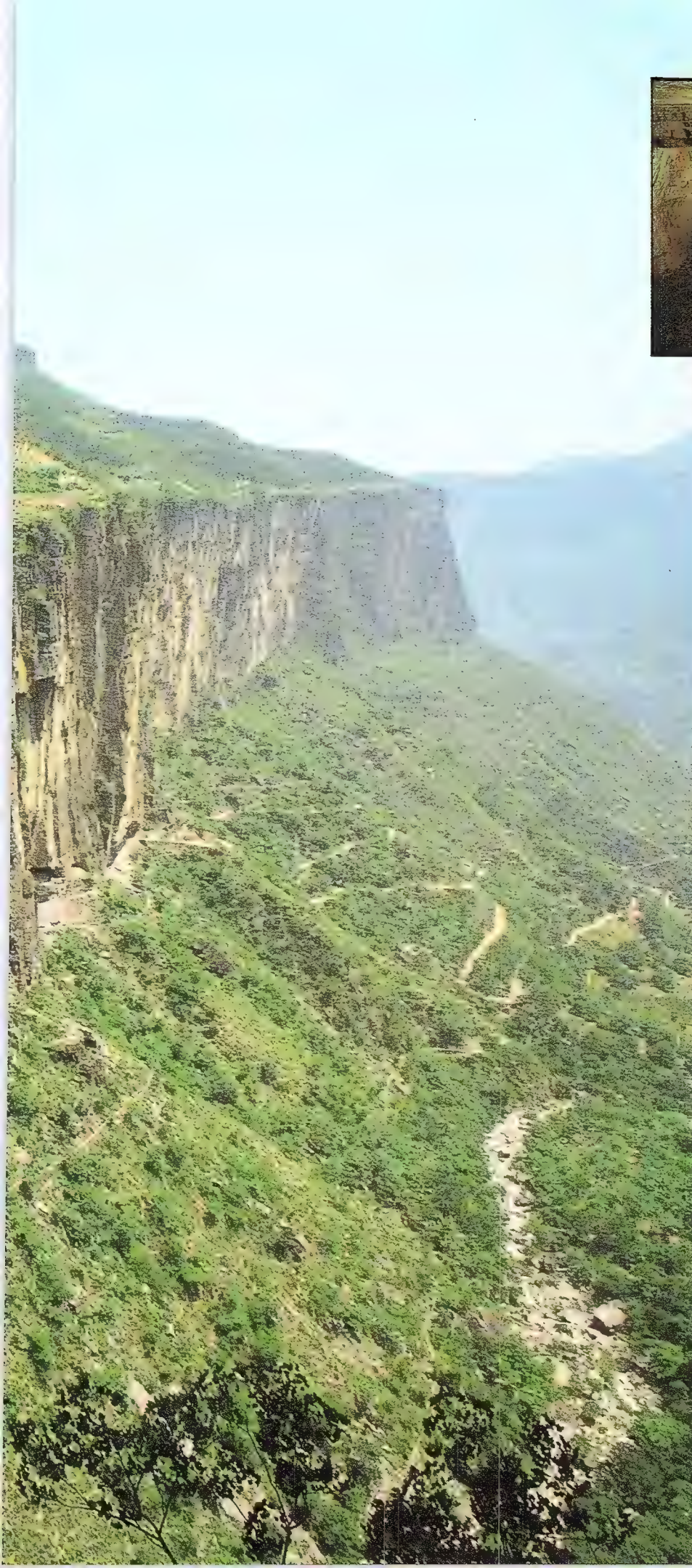
Previous page: The spectacular rugged landscape of the Taihang Mountains near Linxian (2, by Li Zisheng), whose inhabitants live in simple houses built of stone (1, by He Hailong).

Aspects of rural life in Linxian: carefully tended plots of farmland (1), the ancient Scriptures Dance performed in a mountain hamlet (2), and new terrace houses roofed with stone slabs (3) (1 and 3 by Li Zisheng).



3





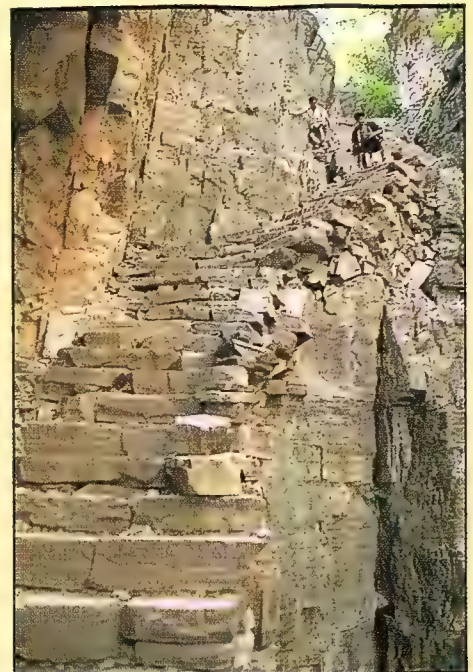
irrigation and providing adequate drinking water.

The Scriptures Dance

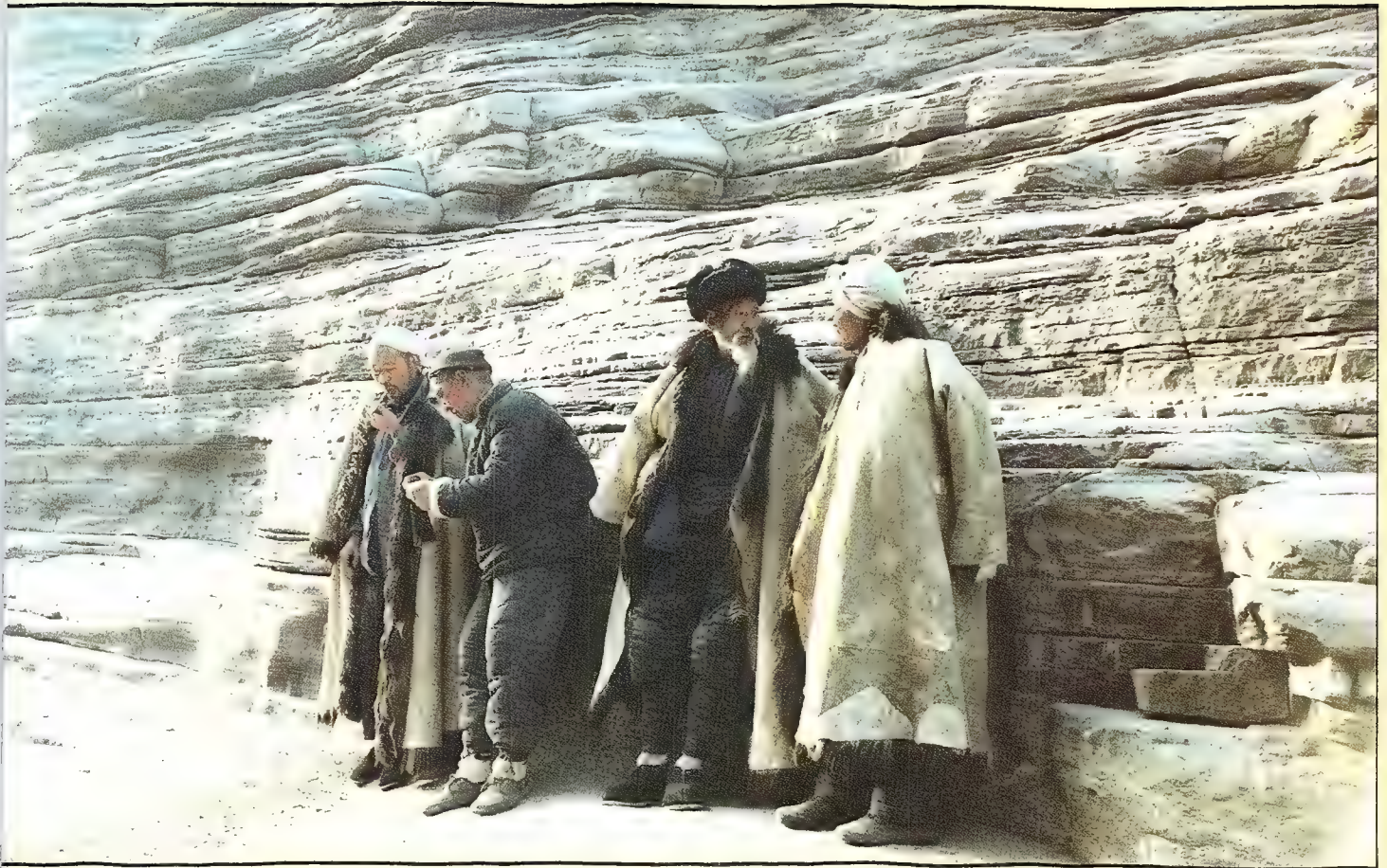
Linxian on the Central Plains boasts many places of historical interest. Among these are the ruins of the Great Wall of the State of Zhao built in the Warring States period (475–221 B.C.); cultural relics in the Hongyu Monastery dating from the Northern Qi dynasty (550–577); the stone pagoda of the Yangtai Temple built in the Tang dynasty (618–907); and the Zhuanming Monastery from the late Song dynasty (960–1279). But it never occurred to us that a tiny hamlet fifteen kilometres south-west of the county seat would have a tale of its own to tell!

Located at the foot of Mount Hongyu, this hamlet is noted for its Scriptures Dance, performed by villagers to while away their leisure hours or to entertain guests. Three elderly women come out to dance and sing without musical accompaniment. Each of them

Galleries and tunnels (2) leading to Guoliang hug the sheer cliff face with a deep chasm below (1). The old 'ladder to heaven' (3, by Wong Chung Fai) was once the sole means of access to the village.







2

carries on either shoulder tiny baskets filled with cotton tassels, symbolic of the Buddhist scriptures.

Apparently this dance was created and developed in memory of a monk who, so legend has it, brought a multitude of people to this part of the Taihang Mountains to seek

refuge in time of war. They built several villages around Linxian County and their descendants, honouring this legend, stage the dance to illustrate the journey of their forebears to the Taihang Mountains.

Labours in Stone

Huixian County, some one hundred kilometres from Linxian, is under the jurisdiction of Xinxiang Municipality. The terrain here is more rugged than in Linxian: smooth cliff faces rise sheer from bottomless chasms, extending as far as the eye can see. Villages have to be built on the level ground at the top of these cliffs. Many a front door opens on to a precipice perhaps no more than a hundred steps away. But the local people, having lived here all their lives, are totally impervious to the risk.

The rocks are used as building materials. I was told that outer walls built from these rocks keep a house warm in winter and cool in summer. Even the roofs of some houses were of rock. At Baligou, twenty-three kilometres northeast of the county seat, we saw roofs made of large slabs of shale. The surface is dark red, with many layers visible, resembling the leaves of an ancient book. This shale must date from the fortieth century B.C. when alluvium was deposited by rivers on this part of the North China Plain.

There is something thrilling about mountain trails leading to remote villages. Take the 'high-way' to Guoliang Village near Baiquan, north of Huixian, for instance. Unasphalted, it is in fact a half-sealed tunnel which was opened up by

blasting away part of the cliff face and clearing away the debris to allow the passage of traffic. Huge natural stone pillars were deliberately left

The stone-built houses of Huixian County (1) have a looser structure (3) than those of Linxian. Their wooden doors and windows are often decorated with floral designs (4). A group of elderly men in front of a shale cliff (2) (1 – 3 by Wang Shuzhou), a common roofing material in Baligou.



3



4





3

4

order to prop up the tunnel, alternating with enings for light.

This road was excavated over a decade ago thirteen labourers from Guoliang, taking years to complete. Before its construction, the village could not be reached by motor vehicles and was virtually cut off from the outside world. Travelers at that time had to travel up and down the mountain by a trail described by them as the 'adder to heaven'. This stone staircase wound its way up the vertical cliff face with no handholds to cling on to, many of its steps being so loose that setting foot on them would often result in a shower of stones to tumble down into the chasm below. Not a particularly reassuring prospect!

Inside a Farmer's Home

The architectural style of the dwellings around Huixian features 'five ridges and six animals'. The 'five ridges' are the main ridge in the middle of the roof and the hanging ridges at its four corners. At either end of the rooftop, apart from the 'lucky star tower' sculptured in the centre of the main ridge, there sits a tiny stone animal, with another at the end of each of the four hanging ridges (known as *chitou*, meaning 'edge decoration'). This is an old custom in the Central Plains. Shaped like tigers, cats and dogs, these stone *chitou* are expected to ward off evil and bring good fortune to the household.

Once through the door of a dwelling, you come upon a small courtyard, with one corner fenced to keep in domestic animals and poultry. Further on is the main building, stark and simple apart from a couplet or the like hanging on the wall. Lifting the curtain over the door of a bedroom you find a *kang* (brick bed) with coloured 'bedside pictures' pasted on the wall one after another.

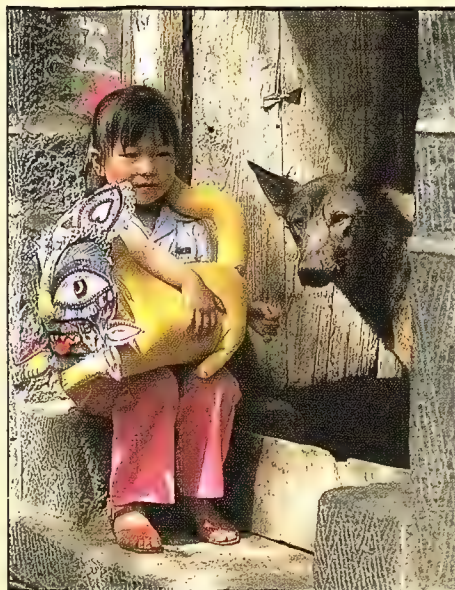
This is typical of a farmer's home in the Central Plains. More interesting perhaps are the oral designs on the wooden doors and windows. These designs are simple, symptomatic of the rustic life led by the mountain people of northern Henan.

I chatted to the villagers, one of whom was anxious to explain why no chimneys were to be

seen on the rooftops of houses in this area. Towards the end of the Yuan dynasty (1271-1368) Zhu Yuanzhang (the eventual founder of the Ming dynasty), in pursuit of Yuan soldiers hiding in civilian houses, ordered his officers and men to enter any village with smoke coming from its chimneys, round up the inhabitants and kill them on the spot. To avoid raids, the survivors simply demolished all the chimneys and as time went on, no more chimneys were ever erected on rooftops in this part of the countryside.



5



6

Farmland on Precipices

Like their neighbours in Linxian, Huixian farmers leave no stone unturned in their efforts to wrest a living from the Taihang Mountains. Even the narrowest strip on the slopes is pressed into service and planted with all kinds of crops. The life of the mountain people, in a nutshell, entails ploughing in spring, weeding the fields in summer, harvesting in autumn and storing crops away in winter.

One of Huixian's special products is haws. A hawthorn nicknamed 'Father of Haw' in one of the county villages is said to be 280 years old and must have germinated here in the Qing dynasty. To this day it yields over 250 kilograms of haws a year.

This area also abounds in tangerines and persimmons, most of the fruit trees taking root in the scant soil at the edge of precipices. Branches of persimmons are lopped off and hung on a wall or in the crotch of a tree to dry. A knife is used to make a slit in each persimmon so that it will neither rot nor drop off the branch. On New Year's Day or any other festive occasion, villagers traditionally take a few branches of dried persimmons when visiting friends. Some people also place a row of tangerines on the roof ridge of their house, a custom which is supposed to bring good fortune, as tangerine in Chinese (*ji* or *ju*) is the homonym of the character for good luck (*ji*).

Everyday Life of the Mountain People

But maize, wheat and millet are the main crops grown, flour providing the staple food. The local peoples' daily fare is no more than a few pancakes washed down with a type of congee

People in the Taihang Mountains rear sheep and goats (1), the wool produced being dyed a rainbow of bright colours (2). A boy balances precariously to pick fruit (3, by Wang Shuzhou), farmers enjoy a rest break (4), and a small girl hugs her tiger pillow as her dog looks on (6). The pancakes which constitute the local staple food are cooked by heat from above as well as below (5).



oup or *tang*), a mixture of millet and beans. The method our host used to cook the pancakes is extremely interesting. There was a fire above the pan as well as below: this way, I was assured, the pancake was cooked through properly with no danger of burning.

Our host prepared an extra dish especially for his visitors from afar, potato slices with noodles and rice. The food tasted quite different from anything we were used to and to begin with we ate only out of politeness. But after a while we started to appreciate the strong, honest flavours and supped more heartily.

Except in inclement weather people eat outdoors. A bowl of *tang* in one hand and a *mo* (steamed bun) in the other, everyone leans against a tree or perches on a doorstep, noisily eating and gossiping with the neighbours. There are a few households in a mountain village and each family works independently in the fields, so that each village provides one of the few opportunities for villagers to get together.

These mountain farmers engage both in cultivation and livestock breeding. Time and again we came across a large flock of animals, led by several shepherds, kicking up clouds of dust on their way to a grazing ground. Owing to the size of the flocks and herds, people also keep wolfhounds to assist them in tending the grazing animals and to guard against the wolves that still roam the Taihang Mountains. We saw more wolfhounds in Huixian's villages than anywhere else in China.

In the town of Huixian itself, we saw a stall selling brightly coloured balls of yarn. The



traditional clothing worn by women in the area is a coat and a pair of trousers, but the younger generation are now starting to follow the fashion trends set by the big cities, wearing colourful dresses and patterned sweaters.

Hundred-Spring Lake

Located at the southern foot of the Sumen Mountains (a southeastern branch of the Taihang), 2.5 kilometres north of Huixian, is the 'Hundred-Spring Lake', covering an area of some three hectares. Said to be a famous waterway back in the Shang (c. 16th–11th century B.C.) and Zhou (c. 11th century–221 B.C.) dynasties, there are about a thousand hot springs on its bed spouting a foamy spray which, at a cool morning temperature of 20°C., sends warm mist curling up from the lake surface, a magical sight. We learned all this from a tourist guide book and hastened there to see it for ourselves.

It was summer however and the lake had dried up — there were only a few children romping and playing on the lake bed....

Disappointed, we made our way to the Hundred-Spring Guest House near Weiyuan Temple on the lake's northern bank now that we were here anyway.

We had stayed at many hotels during our trip, but this one was of a unique design. It combined the Chinese style of architecture with that of the West, using materials like cement, wood, brick and glazed tiles to create an exterior similar to that of a wealthy mansion on the Central Plains, complete with columns, corridors and upturned eaves. Its dining hall had bamboo window frames, tables and seats, resembling the decor of an inn in ancient China.

Our room was even more interesting. Between the Western-style bed and sofa were original works by contemporary calligraphers and artists, an old-fashioned telephone which actually had a winding handle, a Tang-dynasty tricolour glazed pottery horse, and a long-haired fly whisk such as is found only in traditional operas nowadays.

Having regained our energy after a few days spent in this anachronistic hotel, we resumed our journey by car to Jiyuan 150 kilometres away. The 'Ji' part of the city's name refers to the Jishui River of ancient times. The river course dried up and vanished long ago, but the name remains to serve as a reminder that this was once the source of a river.

Yangtai Temple Carvings

The Wangwu (King's House) Mountain, shaped like a house, thirty kilometres to the west of Jiyuan, is where the Taihang Range begins.

According to a Taoist text, Wangwu is at the head of the Ten Cardinal Terrestrial Paradises of the Taoist faith in China. Three Taoist temples — Qingxu, Yangtai and Ziwei — were erected on the mountain during the Tang dynasty.

(Continued on page 99)

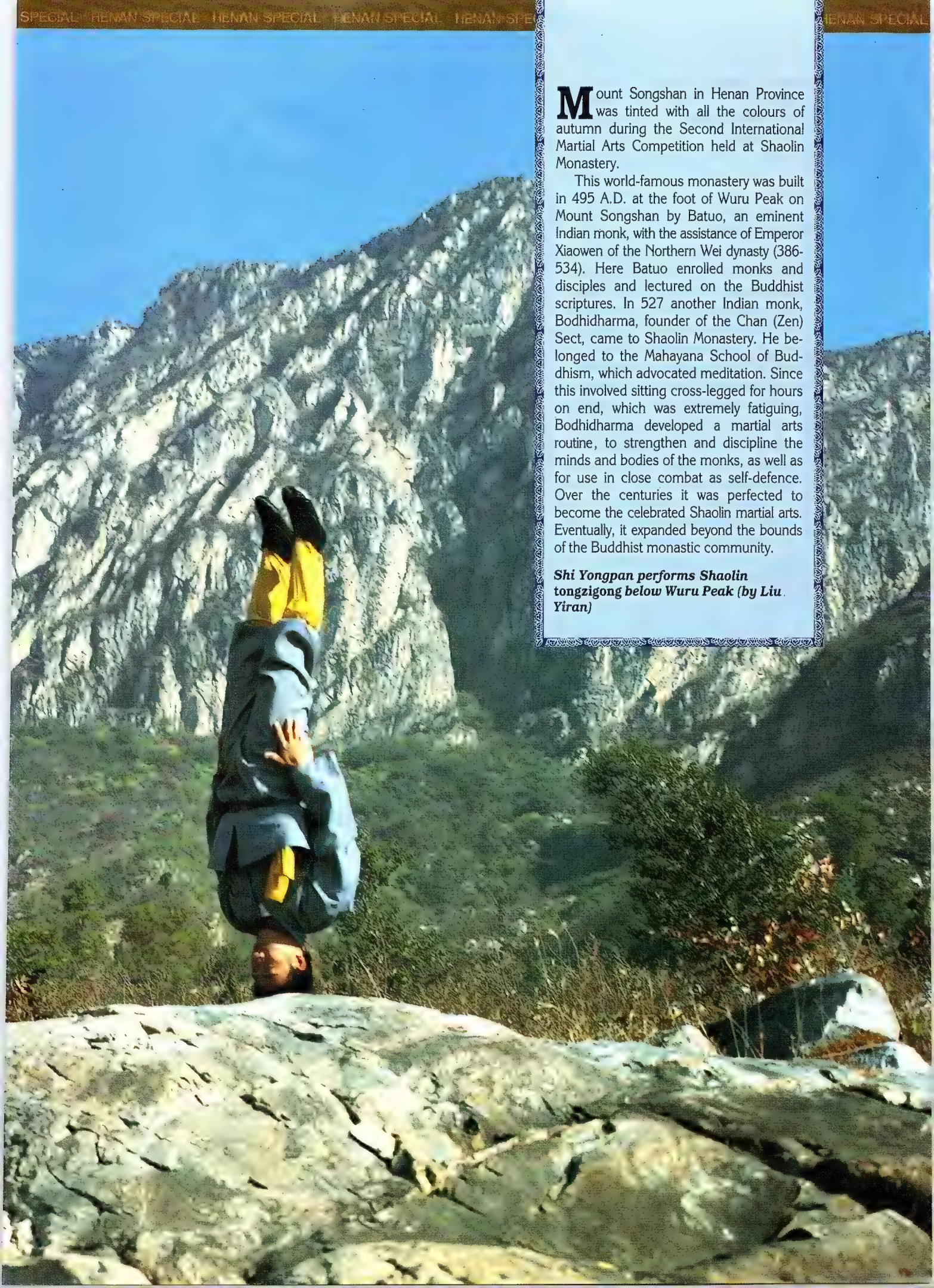
The Yangtai Temple at Jiyuan is outlined against Tiantan Peak (1, by Wang Yuejin). It houses the Yuwang Pavilion with fine carved columns (5) and dougong brackets (3). The guesthouse on the banks of the Hundred-Spring Lake contrives to resemble an inn in ancient China (2), decorated with pieces such as this Tang-dynasty tricolour glazed pottery horse (4).



Mecca of the Chinese Martial Arts

ARTICLE BY SHAN REN





Mount Songshan in Henan Province was tinted with all the colours of autumn during the Second International Martial Arts Competition held at Shaolin Monastery.

This world-famous monastery was built in 495 A.D. at the foot of Wuru Peak on Mount Songshan by Batuo, an eminent Indian monk, with the assistance of Emperor Xiaowen of the Northern Wei dynasty (386-534). Here Batuo enrolled monks and disciples and lectured on the Buddhist scriptures. In 527 another Indian monk, Bodhidharma, founder of the Chan (Zen) Sect, came to Shaolin Monastery. He belonged to the Mahayana School of Buddhism, which advocated meditation. Since this involved sitting cross-legged for hours on end, which was extremely fatiguing, Bodhidharma developed a martial arts routine, to strengthen and discipline the minds and bodies of the monks, as well as for use in close combat as self-defence. Over the centuries it was perfected to become the celebrated Shaolin martial arts. Eventually, it expanded beyond the bounds of the Buddhist monastic community.

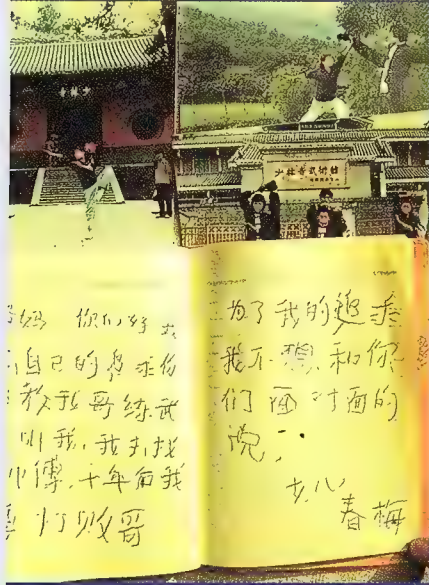
Shi Yongpan performs Shaolin tongzigong below Wuru Peak (by Liu Yiran)

The golden age of *kung fu* was from the Song dynasty to the Qing (960-1911). At the height of its fame, Shaolin boasted 5,000 'military monks' who were, in effect, a special detachment of the imperial army. It is obvious that these did not conform to the usual monk image; they were frequently caught up in political in-fighting and were even sent to resist Japanese pirates on the Zhejiang coast in the Ming dynasty.

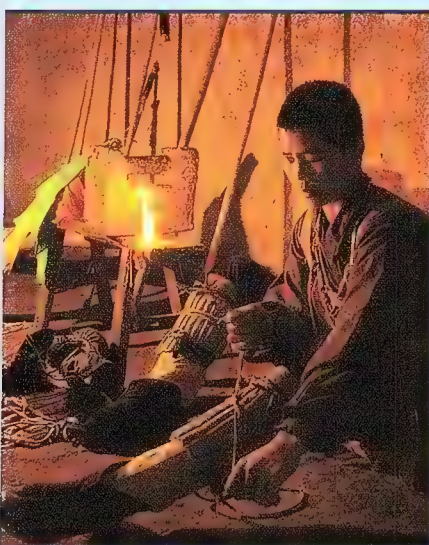
The results of this history are still evident at Shaolin today. Chinese martial arts can basically be divided into two categories: barehanded combat and combat with weapons. Most monks only attempt to master a couple of the disciplines best suited to their character and physique.

During a demonstration one young monk, Shi Yongpan, stood on his hands and head. Straightening up, he lifted his hands and placed them by his sides, so that all his weight rested on his head. 'Shaolin *tongzigong*' shouted a spectator. Then, to the further amazement of the audience, the monk placed one clenched fist on his chest and again stood upside-down supporting himself solely on his index and middle fingers. This is known as the two-finger 'Chan' skill. Shi Yongpan is apparently one of only two or three monks at the monastery to have mastered this skill. Every school of Chinese martial arts has *tongzigong*, but it was first practised here at Shaolin Monastery. *Tongzigong* means 'pure being boxing', *tongzi* being a man who remains celibate throughout his





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life. The term today is applied to a certain martial arts technique. It is divided into sixteen sets, of which Shi Yongpan had demonstrated two. As a result of his years of unrelenting hard work and intensive practice, he has developed calluses two centimetres thick on his scalp, and his index and middle fingers are very much thicker than normal.

I learnt more about his life story, having sought him out that evening. Before he became a monk Shi Yongpan was called Zhang Lipeng. He took up martial arts at the tender age of six, starting with basic skills such as standing on his hands. Later, in order to find him a suitable teacher, his family moved from their home in Hunan, first to Huangmao in Wanzai County, Jiangxi, renowned for martial arts, then in 1982 to Dengfeng, Henan, the location of the Shaolin Monastery. When questioned about the purpose of this total dedication to martial arts, his father replied: 'Emperors of all the past dynasties could not reign without the assistance of martial arts. Today prominent figures also need people who excel in martial arts to protect them.' I later discovered that Shi Yongpan's ancestors were pugilists and some had even served as imperial bodyguards.

Another young monk, Yan Zi by name, is expert at walking on 'plum-blossom piles,' using the technique of *qigong* (breath and energy control) to make his body so light that he can walk swiftly along a palisade consisting of wooden stakes arranged in 'plum-blossom' style. Yet another, Yan Hu, can smash stones and bricks to smithereens with one blow from his fingers. His muscles are so strong and hard that, when beaten with a stick on the chest and belly, he appears to suffer no ill effects whatsoever.

Shaolin martial arts include 'plum' pugilism, 'consciousness' pugilism and forty kinds of combat skills for attack and defence. Each skill can only be mastered after years of intense concentration and

constant practice. According to Yan Zi, every other day he has to 'frog-jump' down three kilometres of stone steps at the foot of Wuru Peak and crawl back on all fours from Bodhidharma Cave to the main gate of the monastery, the purpose of this being to strengthen his limbs and muscles.

Yan Zi took us to Tayuan (Temple Court) to the west of Shaolin Monastery, where the majority of the monks practise their martial arts. We saw a series of piles or stakes driven into the ground in set patterns. These were the so-called 'plum-blossom' or 'horse-step' piles. Sandbags lay around all over the place.

The monks' life is certainly no easy one. In addition to their training, they have to perform a wide range of duties, including attending religious ceremonies, receiving tourists, doing farm work, sweeping the courtyards and training martial arts students. The hours set aside for practising their own martial arts skills are 4.30 until dawn in the morning and 7 to 9 in the evening. After 9 o'clock the monks sit in meditation for an hour. This has been an essential part of Chan Sect activities since the time of Bodhidharma. 'Facing the wall' quietyens and cultivates the mind, freeing it from all anxieties. Bodhidharma is said to have meditated for nine years, literally facing the wall of his cave, in order to shut out all thoughts of the external world.

The gymnasium 500 metres to the east of Shaolin Monastery lies in the shadow of

Meditation is an absolute prerequisite for mastery of qigong (1), experienced exponents of which develop phenomenal strength and resistance (6, by Tai Chi Yin). Tough training, including sandbags weighing up to twenty kilos tied to the legs (4), leads to such skills: Yan Zi practises on 'plum-blossom piles' (2); another expert demonstrates two-finger 'Chan' skill (5) (1, 2 and 5 by Wong Chung Fai). The diary of a keen female student of martial arts (3) (3 and 4 by Wang Yuejin and Liu Yiran).



6



1

Wuru Peak to the north and overlooks the River Shaoxi to the south. Built of brick and stone in a style reminiscent of the Han and Tang dynasties, its red walls and grey tiles have an air of simplicity and refinement. In addition to martial arts, the gymnasium offers courses on Chinese language, religion and medicine. There are also four pugilism grounds in and around the monastery, where students are divided into four classes named after former practice halls: Chuzu'an (Hall of Founder), Luohantang (Hall of Arhats), Jialanting (Hall of Samgharama), and Damoyuan (Hall of Bodhidharma).

On the open-air training grounds we occasionally saw groups of visitors exhibiting their skills, fists extended and legs kicking high into the air. Foreign students are currently undertaking training courses offered by the Shaolin Monastery, which also welcomes groups with a special interest in the Shaolin martial arts. The latter usually stay at the monastery for a fortnight.

We met two long-term students at the gymnasium, a 24-year-old Dane named Thomas and Wan Caijin, who has a Chinese-Vietnamese mother and a French father. Thomas had been at Shaolin for more than six months, while Wan Caijin had only arrived from France two weeks previously. Their rooms were full of three-segment cudgels, swords, whips, spears, etc. Thomas said that as a child he had been a fan of Bruce Lee, the American-Chinese *kung fu* movie star. He developed a passionate interest in Chinese martial arts, but it was



not until he left school to start work in a factory, where he found life too dull, that he read about Shaolin Monastery in a magazine advertisement and decided to learn for himself. He saved up for six months before making the trip to China for an eight-month martial arts course.

As for Wan Caijin, he had always been fascinated by things Chinese, partly because of his Chinese blood. He gained experience in the art of pugilism using the Chinese sword, three-segment cudgel and red-tasseled spear, at the age of eighteen taking second place in a lightweight freestyle boxing contest. Chinese martial arts have gained enormously in popularity all over America and Europe, fuelled by Bruce Lee's movie appearances, and scores of martial arts gymnasiums can be found everywhere, including France. The skills



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Despite the rigours of training, the martial arts students of today have an easy time of it compared to the monks of old. The latter were compelled to undergo stringent tests during training and on graduation. Graduating monks in particular had to 'defeat' thirty-six wooden arhats in 'Wooden Men Lane' and avoid injury from twenty-four wooden horses sent rushing down the steep mountainside towards them!

G

Translated by He Fei

At the Shaolin Gymnasium, devoted to Shaolin's martial arts (3), Wan Caijin's room is full of weaponry (1) and he practises each stance assiduously (5), while fellow-student Thomas devotes himself to swordplay (4) (all by Tai Chi Yin). A special-interest tour group greets their teacher (2, by Wang Yuejin).

imparted there are a far cry, however, from the genuine article as taught at Shaolin. Wan Caijin planned to stay at the monastery for four months, hoping to acquire enough expertise to make a name for himself in France's forthcoming martial arts competition.

Thomas' training course, including board and lodging, is costing him 7,000 US dollars, while Wan Caijin's four-month course costs 70 US dollars per day, all found.

Both foreigners receive training morning and afternoon, the morning session running from 8 to 11 and the afternoon one from 3 to 5. At seven o'clock we entered the training room next to the demonstration hall to find the two men already on their knees, holding their breath. They were preparing for the gruelling three-hour training ahead.

At eight o'clock their monk-instructors asked them to 'frog-jump' and perform

push-ups, sit-ups and so forth — a warm-up to improve circulation. Then, kitted out in boxing gloves, the students fought each other. Although the session did not appear too demanding, every action was performed in deadly earnest, failing which their instructors immediately corrected them.

The basic stance — body posture, position of hands and feet, etc. — is very important. Students have to learn one movement at a time, repeating it over and over again until they can do it within the required time and at the correct angle.

After training, Wan Caijin continued to practise stepping on wooden piles with one foot for fifteen minutes at a time, while Thomas went out to the open field for more weapon practice. His instructor happened to be a young lady who, having obtained her B.A. in martial arts at the Beijing College of Physical Culture, handled both sword and broadsword with a skill equal to any man's.



5

Three Ancient Capitals Revisited

ARTICLE BY HU YUE

Yin Ruins Reveal 3,000-Year-Old Culture

Boarding a train at Zhengzhou, I crossed the Huanghe (Yellow River) and headed north, arriving three hours later at Anyang, my first port of call. Situated in northern Henan, it is a town with a cultural tradition stretching back 3,000 years to the time of the Shang dynasty. It served as China's capital at seven periods, namely Shang (c. 16th–11th century B.C.), Wei (220–265) of the Three Kingdoms period, Later Zhao (319–351), Ran Wei (350–352) and Former Yan (337–370) of the Sixteen States period, Eastern Wei (534–550) and Northern Qi (550–577) of the Northern Dynasties. As far back as 1378 B.C. the fourteenth Shang ruler, Pan Geng, moved his capital from An (near present-day Qufu in Shandong Province) to Yin (present-day Xiaotun Village in Anyang). It remained the capital for 273 years, ruled by twelve kings spanning eight generations. When the Shang dynasty was replaced by the Zhou, this prosperous town began to decline, never really recovering, and eventually vanishing completely into the dusty plains.

Doubts as to its very existence were first dispelled in 1899 with the discovery of a number of oracle bones, leading to full-scale excavation of the Yin ruins in 1928. Over the past sixty years archaeologists have unearthed the ruins of royal tombs, fifty-three Shang imperial buildings including houses and workshops, chariots, horses and sacrificial victims, bronze vessels, jade and pottery, together with over 160,000 oracle bones. The excavation site covers an area of twenty-four square kilometres, with Xiaotun Village as its centre. In the spring of 1939, the largest and heaviest bronze vessel in the world was unearthed here. A cooking vessel called the *Simu ding*, it measures 1.33 metres high by 1.11 metres long and 0.78 metres wide and weighs an impressive 875 kilograms.

Last time I was there the Yin ruins, 2.5 kilometres from Anyang, were surrounded only by farmland. Clouds of dust rose into the air at the slightest breeze. A large museum has since been built there, exhibiting cultural relics of Yin for the first time.

Leaving the car I came to the entrance gate of rough red-painted logs. Simple and rustic, it resembled an entrance to some mountain fastness of old. I was told that it was in fact built in the shape of the Chinese character 門 (gate) derived from ancient script on oracle bones.



Anyang, Luoyang and Kaifeng on the Central Plains in Henan Province were all once Chinese capitals and have long been famous for their numerous historical relics such as the White Horse Temple in Luoyang, and the Iron Pagoda and Dragon Pavilion in Kaifeng. Revisiting the three cities recently, my overriding impression was that they are being given a new lease of life. Dilapidated old buildings have been renovated, with historical records being used to restore some of them to their original state. Many sites which were previously closed are now open to the public and various museums have been set up, exhibiting relics of the past which are sure to fascinate any visitor.



On either side of the gate was a stylized dragon, long regarded as a symbol of the Chinese nation. The character 龍 (dragon) was also found on oracle bones and patterns of dragons are discernible on the bronzeware of the Shang dynasty, proving that the dragon was an object of veneration for the Shang people. The Chinese dragon image that we know today is a combination of several auspicious animals, but the Shang version was quite different, with the head of a primitive beast and no scales on its body.

Sacrificial victims excavated from a Yin noble's tomb (1, by Li Zisheng) and the entrance gate to the Yin City museum, based on an ancient Chinese character (3), with detail of Shang dragon design (2) (last two by Tai Chi Yin)





Walking through the entrance I came to a thatched house with a large door, the main building of the museum, built on the original site of an imperial palace of the Yin dynasty and in the same style. Its design is based on a symbol — 𠂇 — found on oracle bones and referring to the Yin imperial palace. The museum was surrounded by an open gallery, whose red posts were carved with many ancient geometric designs of animals, roughly executed but impressive nevertheless.

On display in the museum were numerous relics including chariots, shields, jade and bronze wares and oracle bones. The latter were used for divination: before consulting the oracle, a piece of the undershell of a tortoise or an ox bone was selected and polished, after which a hole or grooves in the shape of a rhombus would be drilled in it. Heated sticks were applied to it and the priest or shaman would then interpret the resultant cracks in the bone. The divination records were scratched on the bone afterwards, providing later historians with useful information about harvests, sacrifices, hunting and war. The oracle bones were also used to keep records on the organization of the Shang city, names of rulers and titles of officials and so on, the characters used being recognizable as the precursors of today's Chinese characters.

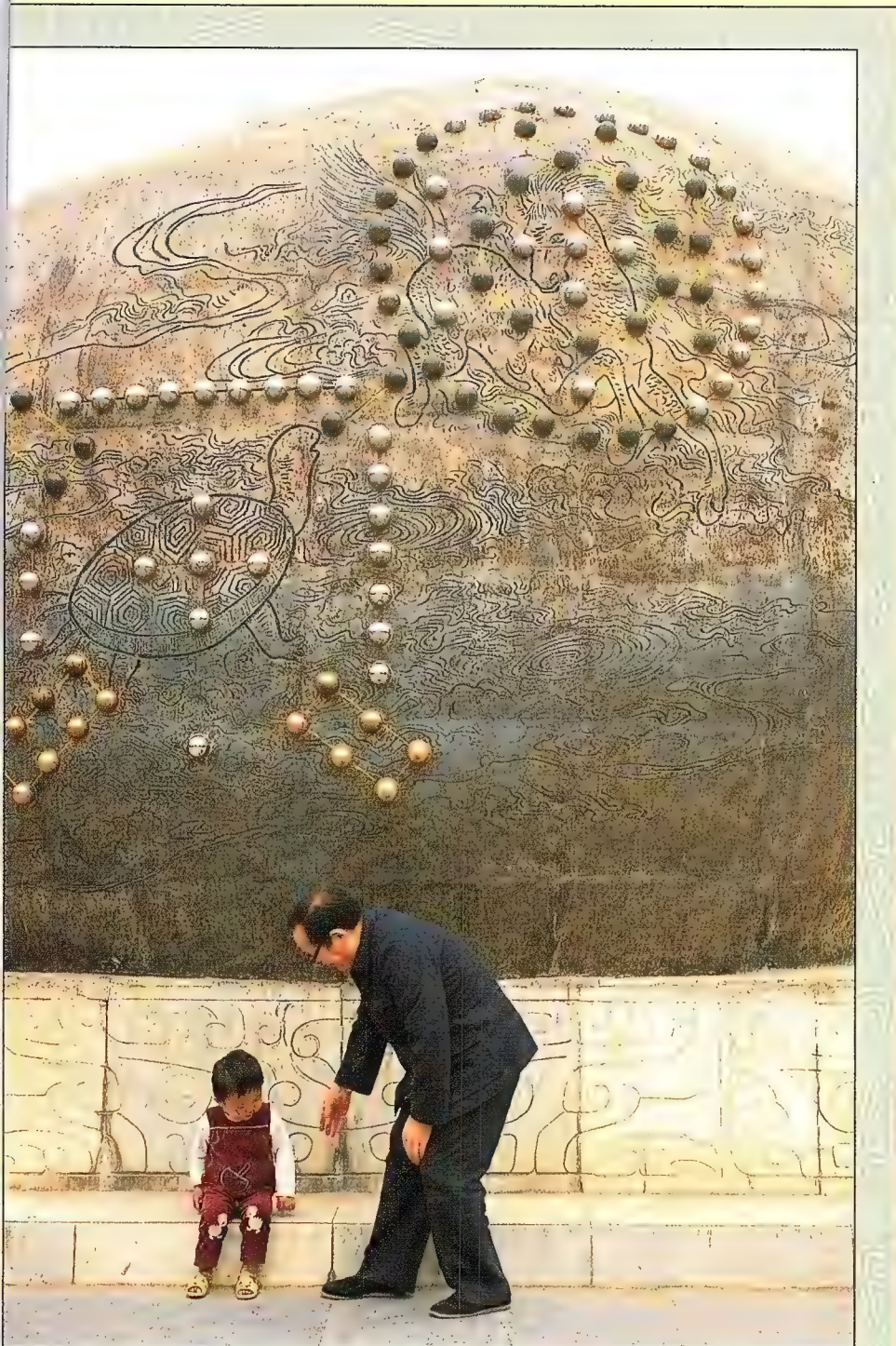
Other finds on this site included a number of large tombs, in which the deceased were buried surrounded by precious objects, guards, servants and livestock. One royal tomb for instance was found to contain forty-five complete skeletons and thirty-four skulls; in other words, seventy-nine human sacrifices had been forced to accompany the deceased on his journey into the next world.



2

Typical carvings on hall posts (1) and bronze wine vessel (jue) with sheep's head motif (2, both by Tai Chi Yin)

Luoyang, Capital of Nine Dynasties



Following my visit to Anyang, I boarded a bus, crossed the Yellow River Bridge and headed west to Luoyang, capital of nine ancient dynasties.

Historical records relate how the first city was built here in the twelfth century B.C. At that time it was already heavily populated and an important centre for communications. In 770 B.C. King Pingwang of the Zhou dynasty transferred his capital from Haojing (present-day Xi'an in Shaanxi) to Luoyi (present-day Luoyang) further east, the Western Zhou thus giving way to the Eastern Zhou dynasty.

Luoyang quickly became a centre of culture, trade and communications with the Western Regions, Central Asia and beyond. The city became the capital of the Han empire in 25 A.D., then of the Kingdom of Wei (220–265), one of the Three Kingdoms, and also served as capital to the Western Jin (265–316) and Northern Wei (386–534) dynasties, the famous carvings in the Longmen Caves (see CHINA TOURISM no. 87) thirteen kilometres southeast of the city being started during the latter dynasty. Buddhism had been introduced here from India in the year 68, and the city's Baima (White Horse) Temple established that year is claimed to be China's first Buddhist temple. Luoyang went on to become the capital of the Sui dynasty (581–618), when it was rebuilt on a large scale, the Tang (618–907) – when it was largely secondary to Chang'an, Later Tang (923–936) and Later Jin (936–946), thus serving as capital for a total period of 934 years, a record in Chinese history.

It declined during the wars of the Five Dynasties (907–960), a victim of the economic upsurge in southeast China, with the balance of power gradually shifting southwards. Home to over 100,000 inhabitants in the fourth century, it was nothing more than a small town by the twelfth century under the Yuan. Even in the 1920s, it only had some 20,000 residents, since grown to more than a million.

Entering the old part of the town, I saw pleasant streets lined with whitewashed and half-timbered houses and shaded by plane trees. We put up at the Friendship Hotel on Zhongzhou Road. Chatting with friends, I learnt that various new buildings in the Eastern Zhou (770–256 B.C.) style had recently been built in Wangcheng (Imperial City) Park. This park is renowned for its brilliant show of peonies which bloom in the first half of April; over 150 different varieties are grown there and the peony motif can be seen all over the town on everything from railings to litter bins.

Cryptic patterns on Wangcheng Park's iron sculpture link into legends of the past (by Tai Chi Yin)

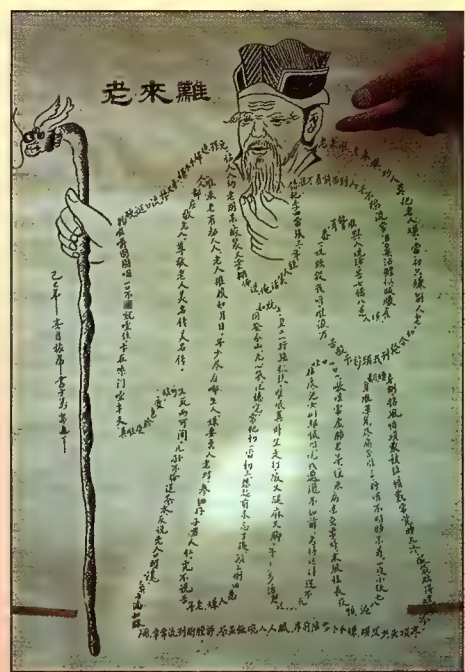




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Accordingly, I visited the park the following day, curious to see these buildings. But first I came upon a huge oval iron ball set on a stone plinth, which upon closer examination proved to be dotted with small steel balls linked together by coloured lines overlying drawings of a tortoise and a horse. I was told that each steel ball represented a star, each group of balls a constellation. The tortoise and horse are two characters from ancient Chinese mythology. It is said that Fuxi, the legendary Chinese ancestor,

Adding the finishing touches to replicas (1) of Han-dynasty pottery figurines exhibited in the museum (4). A poem on ageing executed with the artist's nail (3) (1 and 3 by Tai Chi Yin). Shaoyue Pavilion is a reconstruction of Eastern Zhou architecture (2) (2 and 4 by Wong Chung Fai).



3



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one day saw a horse-dragon with a pattern on its back emerging from the Huanghe. This pattern showed the numerals from one to ten and Fuxi invented the Eight Trigrams based on these numerals. Later, Yu the Great saw a tortoise emerging from the River Luohe with a square on its back made up of numerals from one to nine. Enlightened by this, Yu divided the country into nine prefectures.

Not far from this modern sculpture stood a red marble slab carved with a map of China. In its centre was carved a *ding*, an ancient cooking vessel, commemorating the park's origins. The fact is that the park is laid on the site of the ancient city of the Zhou dynasty. When the city was built, King Chengwang (reign dates 1024–1005 B.C.) travelled from Haojing to attend the completion ceremony and presented nine *ding*, bronze vessels supposedly cast by Yu the Great and a national treasure, ancient symbols of power made from 'male' and 'female' metal and used for divination, to the new city. He also built a palace here; excavations earlier this century brought to light his palace, part of the city walls, temples and the marketplace.

Walking through the park, I came to the

Shaoyue Pavilion, whose architectural style is unlike that of most other ancient buildings. There are no elaborate carvings on the window frames and posts, which are instead plain. The eave corners are unusual: of unpainted wood, they resemble the oars of a boat. On the upper level of the pavilion, the Ancient Music Troupe performs for the entertainment of tourists. Wearing appropriate costume, the musicians beat the *bianzhong* chimes with wooden mallets in a variety of rhythms, producing a soothing and melodious sound reminiscent of the morning bell and evening drum of ancient times.

Centuries ago, residents of Luoyang were buried on the slopes of the Beimang Hills about ten kilometres north of the city, hence the term 'Beimang people' later used to refer to the deceased. Over the past thirty years more than ten thousand tombs have been discovered here, the most representative of which are now exhibited in the specially built Museum of Ancient Tombs on the summit of Mount Beimang (see CHINA TOURISM no. 104). I duly paid a visit there.

Covering an area of 29,000 square metres, the museum is divided into two levels: an under-

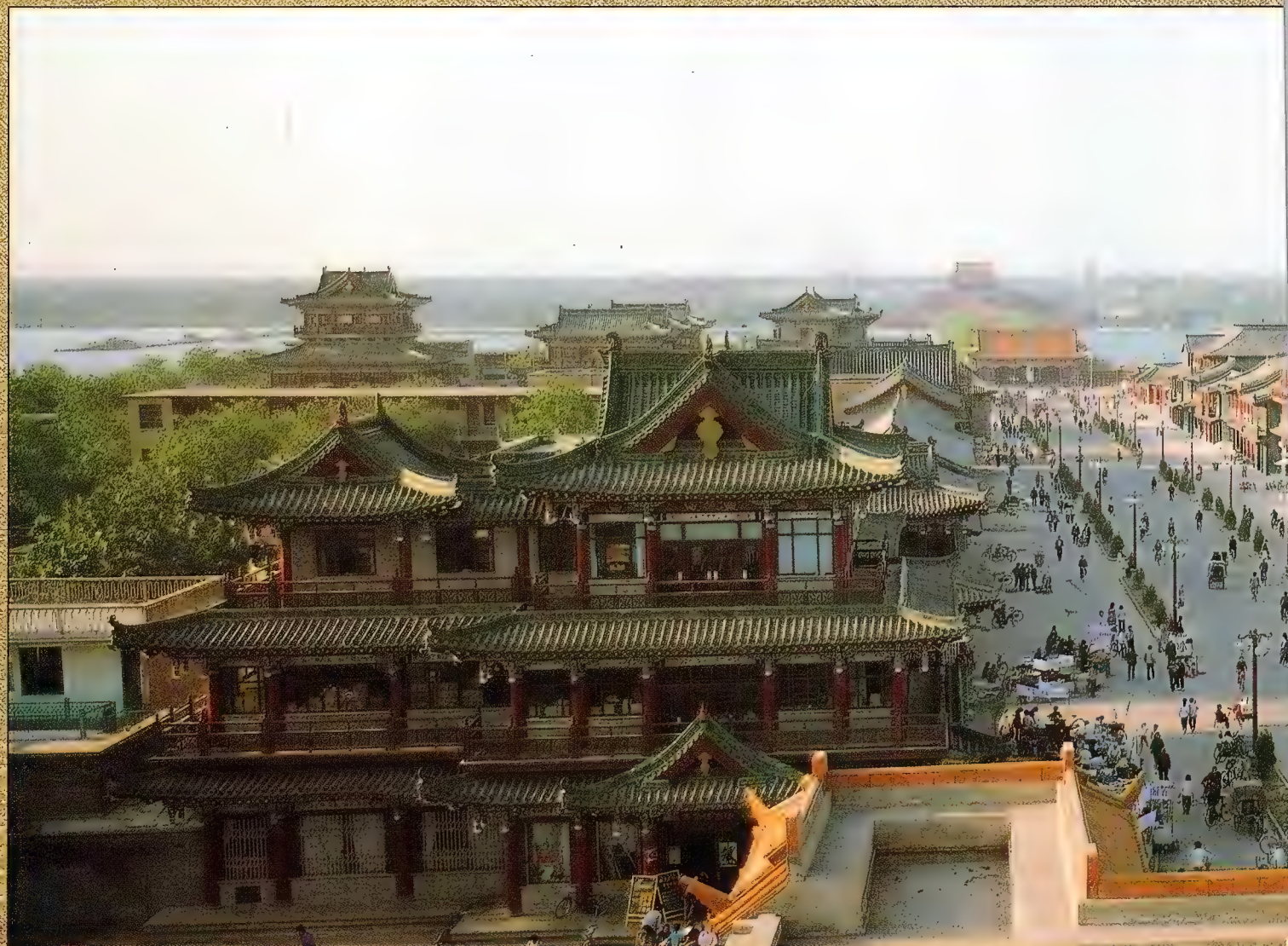
ground hall containing twenty-two tombs restored to their original condition and an above ground structure roofed with black tiles in the Han style. The tombs from different periods are arranged along both sides of a gallery as though on a chessboard, permitting visitors to gain an understanding of changes in burial practices and tomb architecture from the Han dynasty through to the Tang and Song dynasties. The main hall is designed to let in enough natural light to illuminate the figures of Han ladies-in-waiting displayed in the glass cases in the centre.

Emerging into full daylight, I walked along a pathway lined with twelve stone animal figures with human bodies, representing the Twelve Earthly Branches of Chinese astrology. They are enlarged replicas of relics found in these ancient tombs.

Excellent preserved Eastern Han mural from a general's tomb in the museum, showing him setting off in a chariot (1), and stone replicas of the animals representing the Twelve Earthly Branches of Chinese astrology (2) (both by Wong Chung Fai).



Kaifeng—'City Above a City'



My last stop was at Kaifeng, just south of the Huanghe in the eastern Plain. Founded in the fifth century B.C., it was soon to play a prominent role owing to its importance in terms of strategy and communications. Situated on the River Bian, it was first called Bianliang ('bridge on the Bian') and became the capital of Wei during the Warring States period (475–211 B.C.) and of Liang, Jin, Han and Zhou under the Six Dynasties (907–960). It served as a capital again, but of the empire's time, during the Northern Song (960–1127) and the Jin (1115–1234) dynasties.

Kaifeng enjoyed its heyday under the Northern Song in the eleventh and early twelfth centuries, when it became known as Dongjing, the eastern capital. At that time it was the largest city in the world, with around one million inhabitants. Trade flourished and a spectacularly high level of prosperity was reached, largely owing to an entire network of canals which had been built during the various dynasties to link up the rivers in the region, thus encouraging an influx of traders and goods. It was a veritable hive of activity, day and night.

Valuable historical records such as the *Chronicle of the Dreamlike Splendours of the Eastern Capital* or paintings like the *Riverside Scene at Qingming Festival* give us some indication of the festivals, bustling streets, multitude of booths, restaurants, taverns, theatres and places of entertainment, markets and bazaars of the Kaifeng of those times. It re-

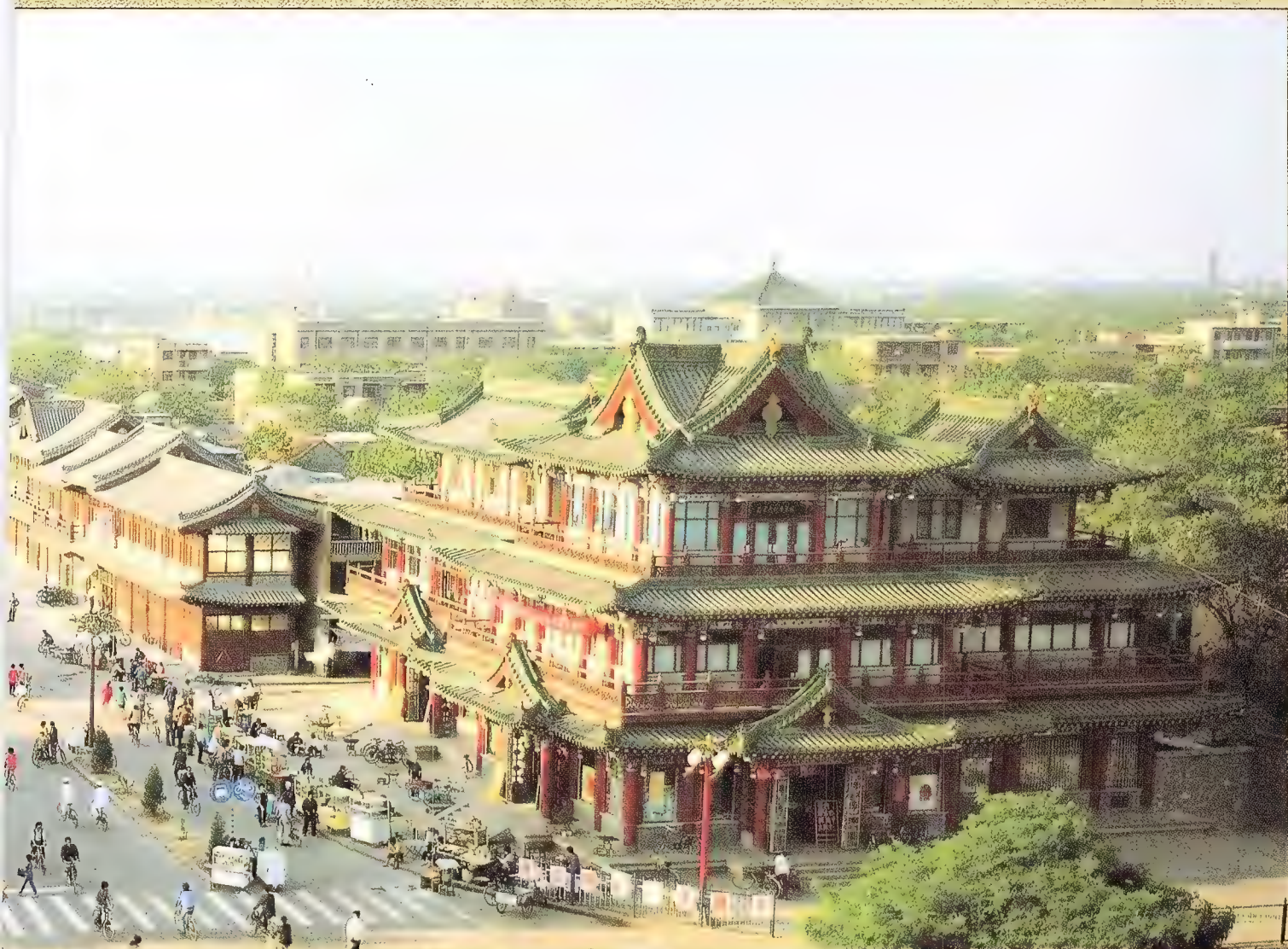
ached its peak under Emperor Huizong before suddenly falling into the hands of the Jürchen in 1126, who relegated it to the status of a secondary capital.

Its misfortunes did not end there however. In 1642, the fifth year of the reign of the Ming emperor Congzhen, Li Zicheng, a leader of the Peasant Insurrection, led his troops to besiege Kaifeng. The defending troops of the Ming dynasty opened a breach in the dam of the Huanghe in a desperate attempt to force the rebels to raise the siege. The entire city was submerged beneath the waters. It is said that the capital of the Song dynasty is buried seven metres beneath today's modern Kaifeng, which is thus known as the 'City Above a City'.

Before arriving in Kaifeng, I had learnt that a street known as Song Capital Street had been rebuilt in Song-dynasty style. The splendour of former days had been restored, with shops doing brisk business and crowds of people milling around. Naturally, this place was top of my list.

The street is located on present-day Zhongshan Road. Four hundred metres long, it used to be the avenue leading to the imperial palace of the Northern Song dynasty. I strolled along admiring the mainly two-storeyed half-timbered buildings, their roofs laid with grey tiles. Com-

Song Capital Street evokes the ancient city of the Song dynasty
(by Tai Chi Yin and Wong Chung Fai)





pletely faithful to the Song architectural style, they looked neat and sombre, only the painted beams here and there lending them a touch of brightness. Also lining the street were snack shops, shops selling paintings, calligraphy, earthenware, porcelain, arts and crafts.

One of the most famous buildings is Fanlou (Alum Chamber) at the end of the street. A three-storey structure built according to historic records of the original, it consists of five pavilions (east, west, north, south and central), all linked by staircases. I was told it had been built by a merchant who had made his fortune selling alum, hence the name. In those days it was a pleasure palace housing nearly one thousand singing girls where the sons of princes, nobles and wealthy merchants came to squander their money. The windows on its western side overlooked the imperial city; with the windows open everything in it was within the sight of the pleasure-seekers, causing an imperial edict to be issued prohibiting the opening of those windows. Emperor Huizong of the Song dynasty had an affair with a renowned singing girl here, Li Shishi. Their affair is described in the well-known classic Song-dynasty novel *Outlaws of the Marsh*.

Having enjoyed the views from its pavilions, I headed towards Madaya Street, where I lunched at the Ma Yuxing Restaurant, famous for its

Fanlou, connected with the romance of an emperor and a singing girl (1). A little boy peeps over the balcony (2), attracted by the smells wafting up from the dumpling stall below, while the older generation reminisces about the good old days (3) (all by Tan Chi Yin).

杯中美酒何須多

萬壽宮對聯





tender braised chicken, a Moslem dish. This restaurant was reputedly opened during the Northern Song dynasty, then transferred to Nanjing before returning to Kaifeng in 1853 under the Qing. Here you can enjoy dishes dating in their inspiration from the Song dynasty, such as 'Golden Dragons Admiring the Lotus' – evoking times when mandarins would disport themselves in boats on Kaifeng's lakes. The shops along this part of the street were mainly old buildings which had been renovated, the ground floor serving as shops while the upper floors were residences.

1 I came next to the Lord Bao Temple, dedicated to Bao Zheng (999-1062), governor of Kaifeng during the Northern Song dynasty whose honesty and devotion to the people were legendary. Built on the original site of the *yamen*, the local magistracy, the temple was plain and austere in structure, but had a stately air nonetheless.

A fresco made up of ceramic tiles covered the walls on both sides depicting scenes from the life of Bao Zheng, whose imposing three-metre-high statue stood in the centre of the hall. In front of this statue stand three replicas of choppers in the shape of a dragon's head, tiger's head and a dog's head, respectively used to execute imperial kinsmen, corrupt officials and commoners who had committed a capital offence. A group of wax figures presented the famous scene of the judgment of Chen Shimei, who once he had become a high-ranking official and then son-in-law to the emperor, refused to acknowledge his first wife, despite her devotion to him. Holding his official hat in one hand, Bao Zheng is determined to punish the ingrate, even at the risk of dismissal and banishment for daring to defy such a powerful individual.

2 That evening I paid a visit to the night market in Drum Tower





square kilometres, the temple became an important Taoist centre, but by the time of the Qing dynasty only one structure remained, the Tongming Pavilion, in a sad state of disrepair. Only recently has this temple been renovated and opened to the public. A pagoda-like structure, the Tongming Pavilion towers above the smaller buildings around it, a landmark for miles around.

Entering the pillarless pavilion, I glanced up at the vaulted ceiling which closely resembled the roof of a Mongolian yurt. Someone explained to me that there was in fact a connection between the Quanzhen Sect and Genghis Khan. Legend has it that in 1222 Qiu Chuji, a disciple of Wang Chongyang, met Genghis Khan in the Daxue Mountains (the Hindu Kush in present-day Afghanistan). To reduce the threat posed by the Jin to the Southern Song, the sect undertook to assist Genghis Khan in wiping out the Jin. However, after their joint forces had defeated Jin, Genghis Khan then turned to attack the Song and the Quanzhen Sect had no choice but to break with him.

In the centre of the pavilion stood a bronze statue of the Taoist deity Zhenwu, in front of which incense smoke lingered as the sound of bells floated peacefully through the air....

Translated by Wang Mingjie

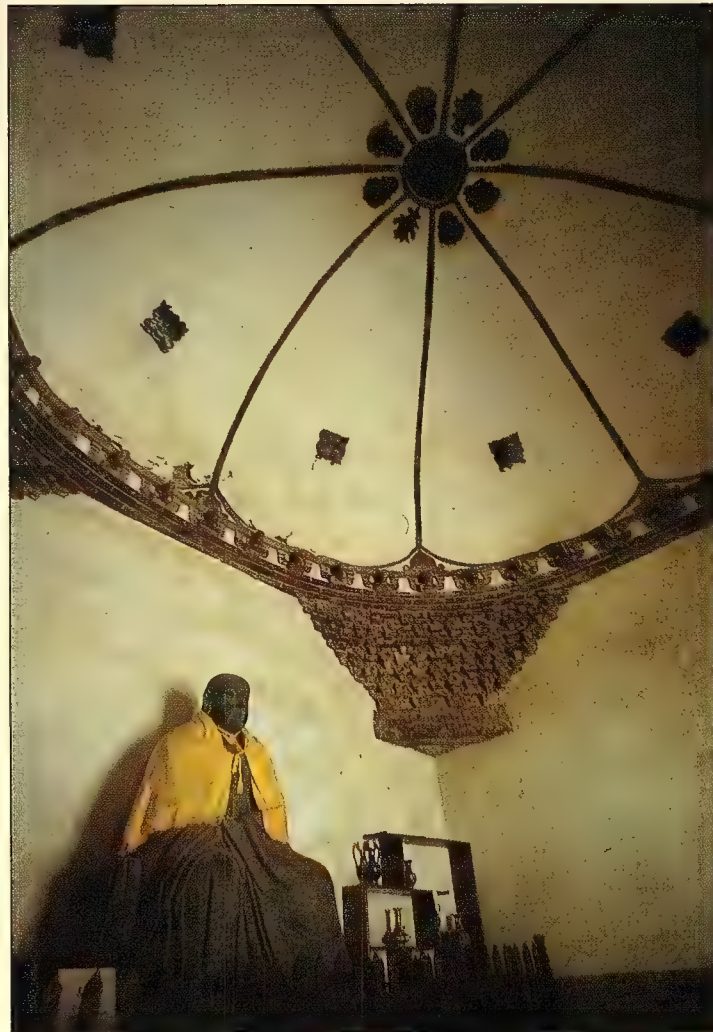
Bao Zheng (1) looking fiercely determined to punish Chen Shimei, the emperor's son-in-law, probably by means of the tiger-headed chopper (2). The renovated Tongming Pavilion (4) with a vaulted ceiling (5) (all by Tai Chi Yin) at Yanqing Temple, far removed from the lively scene at the Drum Tower Market, the busiest in Kaifeng (3, by Wong Chung Fai).

Square, the busiest in Kaifeng. These markets have a very long tradition in Kaifeng: historical records show that Taizu, the first emperor of the Song Dynasty, once issued an edict to the effect that night markets could not close before midnight. From that time on, all manner of shops, restaurants, teahouses and stalls flourished in the maze of streets and lanes. Even today Kaifeng's night markets remain open until three in the morning.

I arrived as dusk was falling to find the square crowded with hawkers setting up their stalls. There were about a hundred food stalls offering six basic types of food: noodles, soup, dumplings, fried and stewed dishes and sweetmeats, all specialities from Henan, Shanxi, Shaanxi and Shandong.

Strolling along I could not help but be tempted by the various fragrances which assailed my nostrils. I stopped by one stall which proudly bore a banner stating: 'Noodle-chopping champion'. Here the hawker was demonstrating his skills by chopping dough into a cauldron at lightning speed. Impressed, I simply had to taste his wares!

I then boarded a bus bound for Xisimen in southwest Kaifeng, my destination being the famous Yanqing Temple. This was a Taoist temple built during the Jin dynasty in memory of Wang Chongyang, founder of the Quanzhen Sect of Taoism. This is one of the four most important Taoist sects, promoting the benefits of a life of retreat, meditation and study. Enlarged in the Yuan dynasty (1271-1368) and covering 1.75



A Relaxing Stay on Mount Jigong

PHOTOS BY TAI CHI YIN
ARTICLE BY LING FENG



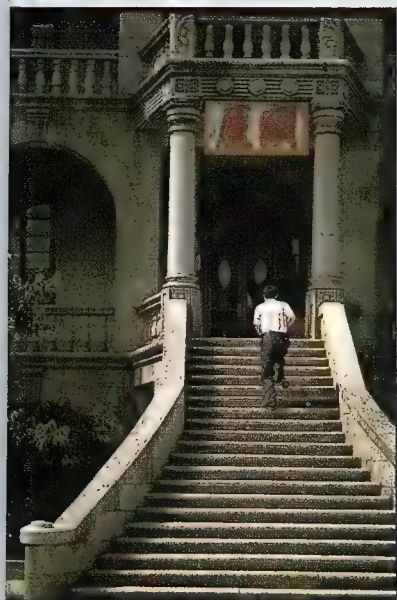
Mount Jigong, thirty-five kilometres south of Xinyang in southern Henan Province, has been famous as a summer resort since early this century. It is situated between the Dabie and Tongbai Mountains, with an average altitude of 710 metres above sea-level. The valleys to either side of it are deep and flat, allowing the air to circulate easily around it. The air from the Jiangnan Plain and the North China Plain converges on the east and west slopes of Mount Jigong, creating a unique weather pattern of thick cloud and abundant rainfall. Even at the height of summer, cool breezes blow around it and the temperature rarely rises above a comfortable 23°C, making it an ideal haven from the baking heat of the plains.

The narrow winding road leading to the resort is bordered by thick forest but at the top the view suddenly opens out. Walking along the stone-paved path following the contours of the hill, I came upon some small shops as well as some two or three-storeyed buildings with stone walls and black-tiled roofs. This was the busiest section of Jigong: North and South Streets. Occasionally villagers carrying baskets or water buckets passed by, their leisurely pace reflecting the quiet and simple life of the countryside.

Suddenly the sky became overcast and, fearing a storm, I hurriedly sought shelter, turning into No. 8 North Street, a guesthouse in the style of a German villa. The polished wooden floor in the lobby, the *fleur-de-lis* emblems in stained glass on the windowpanes, the two-leaved wardrobe door in my room, were all distinctly Western in flavour. I felt fortunate to have found such a charming little place by pure chance. Only later did I discover that in fact there are many similar villas dotted all over Mount Jigong.

The first of these Western villas dates from 1903, when American missionaries





The buildings nestling amongst the trees on mist-wreathed Mount Jigong (4, by Wang Yuejin) reflect a mixture of Chinese and Western architecture: a German-style villa (1) and the American Culture School (3), now an army hospital. Fan-shaped steps lead up to the imposing Yi Lu Mansion (2).

2



3

took the lead in preaching on Mount Jigong while using it as a summer resort. Later, missionaries and merchants from Great Britain, Russia, Switzerland, Denmark and other European countries followed suit, all building different styles of villas on Mount Jigong. During the rest of the year these people resided in Tianjin, Qingdao, Guangzhou, Shanghai, etc. In this way two to three hundred such residences sprang up on the hill, bringing increased prosperity to the region. When the anti-Japanese war broke out and foreigners departed in droves, the summer resort gradually declined. But most of the villas have remained intact and, as I looked at these once-luxurious buildings, a wave of nostalgia washed over me. Perhaps the tourists were fewer nowadays, but this did have its advantages — it was a wonderfully peaceful place.

I ate my supper with the patter of rain on the windows. The air was cool as I went outside in my overcoat. One large building standing on the slope between North Street and South Street, like a crane among chickens, made the other luxury villas pale into insignificance.

Walking up the fan-shaped steps, I found that the entire building was made of white granite, carved in places with designs of cranes or flowers. A large board inscribed with the Chinese characters 'Yi Lu' (Summer Villa) was hung over the main entrance.

Entering this large building with its traditional Chinese square structure, I discovered that its three storeys of rooms were built around a central courtyard, with balustrades in front of the rooms forming winding corridors decorated with arched doors. These doors and the windows contained stained glass — a unique combination of Chinese and Western architecture.

This villa was built by a divisional commander under a warlord in the early 1920s. It is said that he once came to

4

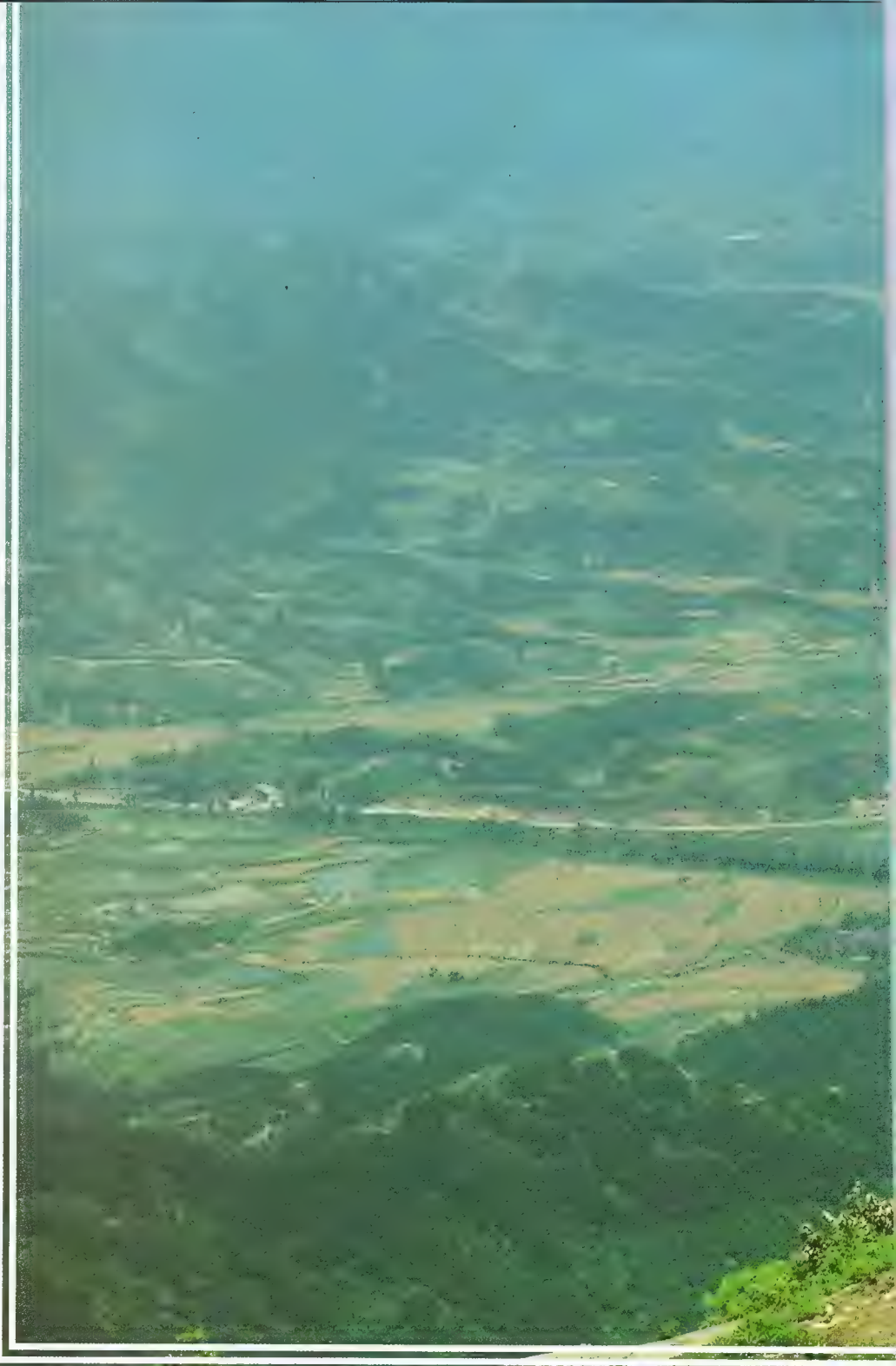
Mount Jigong for his summer holiday and, angered at the sight of the many houses, villas and churches there which had been built by foreigners, decided to build a house of his own which would far outshine any of the others. Now, standing on top of the building, I had a definite sense of superiority as I looked down on the other villas constructed in a variety of different shapes: square, rectangular, circular, fan-shaped, lozenge-shaped....

One of the other buildings, in the American style, called Mei Wen or 'American Culture School', is now an army hospital and sanatorium. Numerous trees shade the houses in the compound. I saw a bell tower between the two wings of the building, its pointed top reminiscent of a church spire. Apparently the school bell still hangs inside the tower, but it is never rung nowadays in order not to disturb the hospital patients.

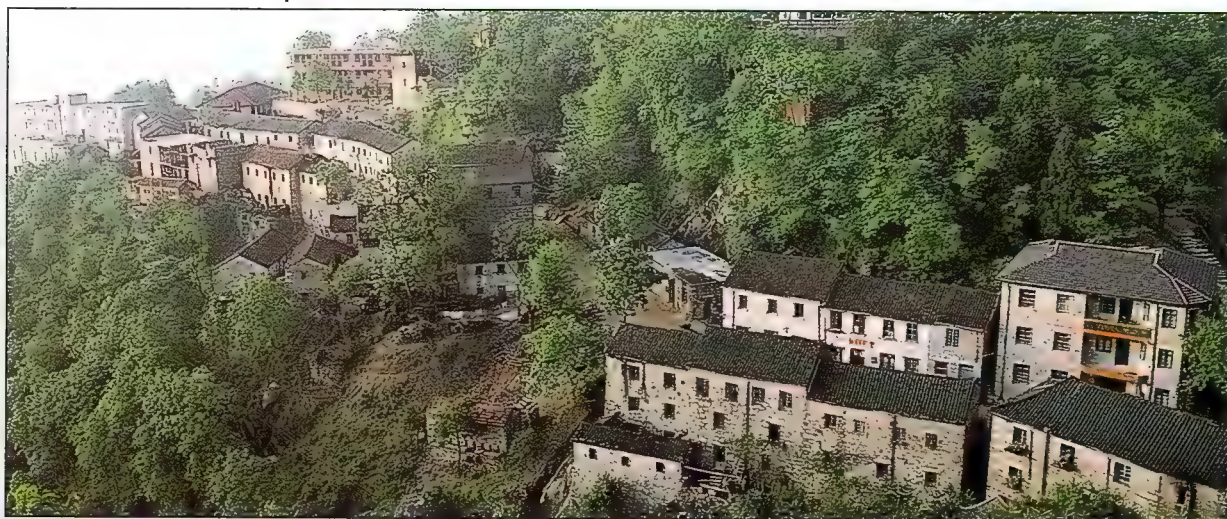
This scenic area on Mount Jigong is only some twenty-seven square kilometres in area. I walked around, taking my time, enjoying the scenery without any fear of losing my way. It stays light until quite late in summertime on Mount Jigong. About eight o'clock in the evening I took a leisurely stroll to the Guanji Pavilion to enjoy the sunset. With the lifting of the mist and clouds, the light of the setting sun streamed down, its soft golden rays reflecting on the roof of the pavilion on top of the Yi Lu Mansion. Gazing at the valley to the west, I saw clouds drifting up in the dim light, obscuring the setting sun, the afterglow filtering through the clouds. By the time the wind had blown the clouds away, the sun was no longer visible, having already sunk below the horizon without a trace.

I slept soundly and dreamlessly all that cool night and, on waking, I found the mist and clouds curling up around the hill once again, creating an atmosphere of mystical charm.

1



2






The most popular destination for visitors to Mount Jigong is its main peak Baoxiao (Harbinger of Dawn) at an altitude of 744.4 metres above sea-level. On reaching the summit, a panoramic view opened before me and I understood why this particular place is such a favourite. The vast plain spread out below me in a patchwork of yellow wheatfields and green paddyfields, with roads meandering lazily through them.

Walking along the stone steps between the cliffs to the hill top, I came upon a huge rock in the shape of a crowing rooster. This is why the peak is also known as 'Rooster's Head'. Approaching the rock from one angle, it looked as though the rooster was lying down after eating its fill; from another as though it was stretching its wings in preparation for flight.

Wandering through Liba Village on this highest peak of Mount Jigong, I came to a little slope about two hundred metres away on the western side. The mud underfoot was wet and slippery, making the going hard. Wild grasses and flowers grew in profusion on this slope, as did trees with luxuriant foliage. Suddenly I noticed some stone tablets lying on the ground. I discovered that they were gravestones and looking around I saw some broken walls and tiles. I had stumbled upon the old American Cemetery, the final resting place of those foreign missionaries of the early part of the century.

I returned to the small guesthouse at dusk. Outside it was drizzling again. I sat on the cane chair on the balcony, staring blankly at the plain as dusk fell softly. A long whistle sounded and somewhere in the far distance a train rushed past. Up here I was in a different world, totally relaxed and at peace. 

Translated by Yu Zai Xin



The views on Mount Jigong are always spectacular: the plains seen from the summit of Baoxiao Peak (1) and village houses on the hillside (2). A missionary's gravestone in the old American Cemetery (3) and the entrance to a German-style guesthouse (4).

Decorative Tiles Inspired by Tang Pottery

PHOTOS BY TAI CHI YIN
TEXT BY WONG CHUNG FAI





The lustrous tricolour glazed pottery figurines and utensils produced in the Tang dynasty (618–907) hold an exalted position in the history of Chinese art and are exhibited in museums the world over. The earliest of this pottery was made during the reign of Emperor Zhongzong (705–707). Much of it was destined for use in burial ceremonies and many fine examples have been excavated from the tombs of nobles and high-ranking officials. Craftsmen used carefully selected kaolin and a rich variety of shapes and designs to create their masterpieces. The glaze was bright and glossy, the three main colours being yellow, green and white, although other shades, particularly blue, were used at a later date.



Kiln sites have been found in Gongxian County, Henan Province, and many relics have been unearthed in Luoyang in the same province, the first in 1905 in the late Qing dynasty during the reign of Emperor Guangxu, when construction began on the Longhai Railway in the northern suburbs of Luoyang. Some of these pieces are now on display at the Luoyang Museum, and the Arts and Crafts Factory at Luoyang has been producing imitation Tang-dynasty tricolour glazed pottery for nearly one hundred years.

Visiting the factory, I expected to see the usual vessels, figurines and tomb-guarding animals, but to my surprise found instead unique decorative ceramic tiles based on the style and glazes of Tang-dynasty pottery. The designs are painted on to plain ceramic tiles. A rich texture has been created by preserving the broken-ice lines from the firing process.

The finished products fall into two categories: individual tiles and tiles combined to form a complete picture. The range of themes is wide: chubby-cheeked children as on New Year pictures, scenes from folk tales, Buddhist deities — such as might be seen in the cave-temple murals at Dunhuang — as well as Tang-style horses. New glaze application techniques have been added to the old, giving these decorative tiles a unique touch.

Translated by Gu Weizhou





Don't Miss
CHINA TOURISM's

Grand Photo Contest!



To celebrate our upcoming tenth anniversary H.K. China Tourism Press, publisher of CHINA TOURISM, is organizing a Grand Photo Contest. Winning entries and a number of others selected for their quality will be exhibited in Hong Kong.

THEME

All entries must be taken exclusively in China, Hong Kong, Macau and Taiwan and be on themes relating to travel and tourism – people, landscapes, festivals, local customs, etc.

ENTRY CATEGORIES

1. Colour prints
2. Colour slides

We are pleased to announce that the Grand Photo Contest is being sponsored by
Canon and **China Travel Service (Hong Kong) Ltd.**

PRIZES

Grand Prize

(one overall prize covering both categories)

- cup
- Canon EOS 630 autofocus SLR camera with Canon EF35-70mm F3.5A lens (value HK\$5,970)
- trip to China for one person (value HK\$5,000)
- two years' free subscription to CHINA TOURISM

First Prize

(one in each category)

- trophy
- Canon EOS 650 autofocus SLR camera with Canon EF50mm F1.8 lens (value HK\$4,885)
- trip to China for one person (value HK\$5,000)
- one year's free subscription to CHINA TOURISM

Second Prize

(one in each category)

- trophy
- Canon SURE SHOT ZOOM S automatic camera (value HK\$1,880)
- trip to China for one person (value HK\$4,000)
- one year's free subscription to CHINA TOURISM

Third Prize

(one in each category)

- trophy
- Canon SURE SHOT JOY automatic camera (value HK\$1,185)
- trip to China for one person (value HK\$4,000)
- one year's free subscription to CHINA TOURISM

Special Prize

(five in each category)

- trophy
 - two-day trip to "Splendid China" in Shenzhen for two persons (departing from Hong Kong)
 - one year's free subscription to CHINA TOURISM
- * Participants whose entries are selected for exhibition in Hong Kong will receive a certificate of entry and a souvenir.

RULES

- 1 The Grand Photo Contest is open to professional and amateur photographers from anywhere in the world.
- 2 Entries should consist solely of colour slides and colour prints. Entries produced by darkroom techniques are not acceptable.
- 3 Entries should not previously have appeared in any publication, or been exhibited or awarded prizes in any contest. The organizer reserves the right to disqualify entries or take back prizes awarded in case of infringement of this rule.
- 4 Each participant may submit up to a maximum of five entries in each category, using the form provided.
- 5 Colour prints should measure no less than 12.5 x 17.5 cm (5" x 7") and no more than 40 x 50 cm (16" x 20"). Slides should be mounted and the front should be marked with a red dot in the bottom right-hand corner.
The participant's name and address, as well as where the photo was taken and its title, should be marked on the back of each entry, as should the consecutive number in case of multiple entries.
- 6 The last date for entries to reach the organizer is May 20 1990, and late entries will not be accepted.
- 7 Envelopes containing entries should be marked "Grand Photo Contest" and sent to:
H.K. China Tourism Press
17/F, V Heun Building
138 Queen's Road, Central
Hong Kong
or
H.K. China Tourism Press
Beijing Office
1 Beixinqiao Santiao Lane
(Post Code: 100007)
Dongchengqu
Beijing
China
- 8 The original slide or negative of winning or selected entries must be submitted to the organizer by the date specified, otherwise disqualification will follow.
- 9 The organizer will be entitled to use winning and selected entries in exhibitions and promotions or for related activities free of charge. However, a fee will be paid if entries are published in CHINA TOURISM.
- 10 All original slides and negatives will be returned on the conclusion of exhibitions, promotions and related activities. The organizer will handle entries with all due care, but will assume no responsibility for entries lost or damaged.
- 11 No participant may win more than one prize, with the exception of the Special Prize.
- 12 The panel of judges will be made up of top photographers and professionals in related fields.
- 13 The results will be published in the August 1990 edition of CHINA TOURISM (no. 122). Prize winners and selected entrants will be notified separately.
- 14 The organizer reserves the right to interpret the above rules as it sees fit and to amend them without further notice.

Grand Photo Contest Entry Form

Entry no. (please leave blank)

Name: Mr/Ms _____

Address: _____

Tel.: _____ (Please print)

Colour print category

Photo no.	Title	Location
1		
2		
3		
4		
5		

Colour slide category

Photo no.	Title	Location
1		
2		
3		
4		
5		

I agree to observe the rules and to abide by the judges' decision.

Signature _____

Date _____

Name: Mr/Ms _____

Address: _____

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Name: Mr/Ms _____

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公司擁有十八間技術設備先進，加工能力強並可按照客戶的各種特定要求加工各種款式的羽絨製品加工廠。

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電傳：44373 KABB CN

Guangdong Animal By-products
Imp/Exp Corporation
48 South Street, Shamian,
Guangzhou, China
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GUANGZHOU CHINA 3964
Telex: 44373 KABB CN

SICHUAN SILK CARPET

四川絲毯



四川絲毯係採用蠶絲和絹絲為主要原料，按照傳統工藝，經手工精心編織而成，毯面光潔，染色牢固，質地柔韌，富有彈性，分地毯和掛毯兩大類，有數百個花色品種供客戶選擇。

四川絲毯圖案豐富多彩，既有傳統的北京式、美術式、彩花式、風景式、敦煌式、波斯式，又有專業設計人員創新設計的各種新穎圖案，具有獨特的藝術風格和鮮明的東方色彩。

四川絲毯歷史悠久，由四川省畜產分公司直接經營出口，歡迎選購。

With natural silk and spun silk as the main material, Sichuan silk carpets are exquisitely hand woven from traditional methods. Dyed fast, bright and clean, pliable and tough, soft and springy, they are classified into two categories, i.e. carpets and hanging tapestry. Available for customers' choice is a complete range of variety with complete specifications.

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Sichuan is noted for its long history in the production of silk carpets. Formerly exported by Shanghai under the brand name of "Pine and Crane", Sichuan silk carpets are now directly exported by SICHUAN ANIMAL BY-PRODUCTS IMP. & EXP. CORP.

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電話：337586 電報：6651

電傳：60153 CNABS CN

SICHUAN ANIMAL BY-PRODUCTS IMP. & EXP. CORP.

102 Section 4 North, Yi Huan Road, Chengdu, China

Tel: 337586 Cable: 6651

Tlx: 60153 CNABS CN

SHANGHAI ARTS & CRAFTS IMP. & EXP. CORP.



BUSINESS STRUCTURE AND MAJOR ITEMS

A. GLOVE & HAT DEPT.

Handmade gloves, machine-sewn gloves, knitted gloves and gloves for other uses, scarves, hats, knitted hats, sets, knitted garments and other knitwear and garments.

B. SHOES DEPT.

Embroidered slippers, cotton shoes, espadrilles, kung fu shoes, rubber shoes, sports shoes, leather shoes, etc.

C. EVERYDAY HANDICRAFTS DEPT.

Umbrellas, cases, bags, cotton rugs, towels, human hair, traditional Chinese stationery, Chinese musical instruments, etc.

D. FURNITURE DEPT.

Blackwood furniture, lacquered furniture, carved furniture, steel furniture, wooden furniture, wooden wares, decorations for Chinese restaurants, etc.

E. STRAW, BAMBOO, RATTAN, WILLOW PLAITED PRODUCTS DEPT.

Straw hats, straw mats, straw products, plaited products made from jute, bamboo, rattan and willow, wall paper, wooden bead cushions, etc.

F. GIFT DEPT.

Souvenirs for X'mas, wooden pyramids, coloured wooden ducks, plush toys, cotton thread products, jewellery cabinets and boxes, fans, stone carvings, beaded articles, painted egg shells, etc.

G. ARTISTIC HANDICRAFTS DEPT.

Jade carvings, ivory carvings, imitation antique porcelain, imitation antique sundries, cloisonné enamel, silk embroidered blouses, gold and silver embroidered pieces, cushions, etc.

H. JEWELLERY DEPT.

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I. CARPET DEPT.

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J. PEARL & DIAMOND DEPT.

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K. COMPREHENSIVE BUSINESS DEPT.

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Add.: 115 Wenhua Road, Zhengzhou, China

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電傳 Telex: 46047 HNTPB CN

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Liason officer: Cui Yuen Shui



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Since its founding in November 1983 our company has established business relations with over 500 clients in 62 countries and regions throughout the world on the basis of equality and mutual benefit. We always adhere to whole-hearted cooperation, strictly observing contracts and credit, and offer best service. Our total annual export value exceeds US\$20,000,000.

Our main export items include the following:

Ceramic: Henan is one of China's ceramic-producing centres with a history of over 4,000 years. Articles with both artistic and practical value are stoneware, thick body porcelain, porcelain for everyday use, fine pottery, purple earthenware, etc., available in novel designs and various sizes, as well as the elegant Jun, Ru and glazed porcelain. Decorative articles include about one hundred varieties of flower vases, plates, figurines, birds and animals. The world-famous Tang tricolour glazed pottery from Luoyang is vivid and lively with bright colours and flowing lines; horses, camels, vases, jars and glazed wall tiles are the main articles available. The annual export value of Henan's ceramics is in excess of US\$10,000,000.

Special Handicrafts: Jade carvings, silk carpets, toys, calligraphy and paintings, jewellery, artificial flowers, embroidered cotton shoes, bags, hats and small arts and crafts.

Abounding in jade, Henan enjoys a great reputation, both at home and abroad, for its jade carvings. We also produce hand-made pure silk carpets, bright in colour and excellent in quality, mainly based on Persian designs, although some are in Beijing, artistic and other Oriental patterns. They are standardized in 180, 200, 260, 300 and 400 warps in sizes from 1.5' x 1.5' to 9' x 12'. In addition, embroidered cotton shoes, bags, hats and toys are new export items with good potential. The annual export value of these articles amounts to US\$6,000,000.

Plaited Articles: Articles of straw, willow, bamboo, cattail stem, Chinese alpine rush, waterweed and maize-shuck are traditional export items from Henan. Exquisitely plaited in fashionable designs, our products are in soft colours, light and durable. Main items include baskets, hats, cushions, handbags, cases, door curtains, mats, screens, bookshelves and chests. The annual export value amounts to US\$5,000,000.

Business executives from all over the world are welcome to discuss business with us.

Manager: Cui Jingxian (Mr)

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IMP. & EXP. CORP., HENAN BRANCH**
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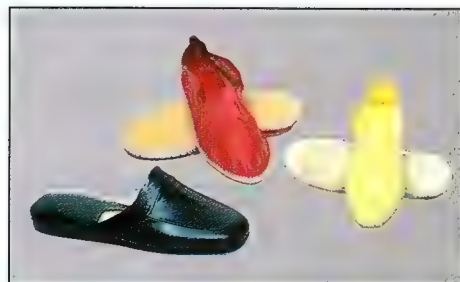
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Zhejiang Native Produce & Animal By-Products Import & Export Corp.

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ADDRESS: 8TH-9TH FLOOR, ECONOMIC TRADE BUILDING,
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FAX: 86-571-552310
CABLE: "CHINA TUHSU" HANGZHOU
TEL: 557532 (Switchboard)
DEPUTY GENERAL MANAGER: GONG RONG XIANG



SCOPE OF BUSINESS

1. FOREST PRODUCTS:

Candles, X'mas gifts, plush toys, sesame oil, fireworks and fire-crackers, hardware, flowers, birds, fish, bamboo leaves, etc.

2. JUTE AND PLASTIC PRODUCTS:

Jute bags, jute cloth, jute yarn, degummed ramie, ramie top, pp/jute mixed bags, pp woven bags, woven polymesh bags; coated pp woven cloth, paper mulberry bark, plastic products, etc.

3. DRIED FRUITS & VEGETABLES:

Dehydrated vegetables, dried chillies, honey, feedstuffs, dried mushrooms, dried black fungus, dried day lilies and other edible fungus, dried dates, ginkgo nuts pickled mustard tuber; salted cucumber, etc.

4. BAMBOO & WOODEN PRODUCTS:

Logs, timber, fibreboard, wooden chopsticks and various wooden products and furniture, woven bamboo products such as curtains, birdcages, brooms, etc.

5. CARPETS & RUGS:

"Peony & Phoenix" brand silk carpets, woollen carpets, hooked rugs, full cut rugs with latex back, cotton waste rugs and "Swan" brand velvet rugs.

6. ANIMAL BY-PRODUCTS:

Leather and fur garments, leather slippers, leather espadrilles, bristle brushes, bristles, down garments, down quilts, down and feather products, casings and other animal by-products.



ZHEJIANG SILK



CHIC & ELEGANT



CHINA NATIONAL SILK IMPORT & EXPORT CORPORATION, ZHEJIANG BRANCH 中國絲綢進出口公司 浙江省分公司
55 Tiyyuchang Road, Hangzhou, China Telex: 35016 TZCSB CN Tel: 554249 Cable: "ZJSILK" HANGZHOU Fax: 558411

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ARTS & CRAFTS
IMP. & EXP. CORP.
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BRANCH

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編織品分公司

BUSINESS SCOPE: straw products (floor mats, baskets, carseat cushions, chair seats, curtains, fruit trays and straw hats, etc.), willow products (laundry baskets, waste paper baskets, bread baskets), willow furniture and reed wares, etc.



Address: 83 Tieshan Road,
Qingdao, China
Tel: 227952 228836
Fax: 0532-228764
Telex: 321184 ASWQD CN
Cable: "STRAWART" Qingdao

The Lives of Hui'an Women



PHOTOS & ARTICLE BY WONG CHUNG FAI

Leaving Quanzhou, I drove east for about three hours before reaching the famous old town of Chongwu. One might say that Chongwu is a town of stone, since all its streets and houses are built of that material, added to which a granite wall encircles the whole town.

Chongwu Town is situated along the east coast of Hui'an County in Fujian Province. On entering the town, I saw women wearing boldly patterned scarves wrapped around their heads, bringing a splash of colour to the streets. Atop the scarf sits a bamboo hat with a conical crown. This custom, dating back several hundred years, has its practical side — not only do the scarves enhance the women's oval-shaped faces, they also afford protection from the elements.

The Hui'an women wear their brightly-patterned scarves, part of their ornate headdress (1), as they work on their fishing nets (2).



1



2

Ornate Costumes

Despite their exotic appearance when dressed in traditional costume, the Hui'an are actually Han Chinese. Their elaborate dress reputedly dates back to the Song dynasty, when one Li Wenhui, a court official, made a proposal of marriage to a village girl. Notwithstanding her objections, the ceremony went ahead, with the girl bound hand and foot. When the time came for her own daughter to wed, she dressed her in clothes symbolic of her own unhappy marriage. The



making fishing nets. Spread out in a colourful array of pink, dark red and blue, these nets resembled nothing so much as an artist's palette.

I carefully examined the ornaments on the women's heads and found them all to be remarkably similar: the basic ornaments are two plastic combs tucked into the hair and a pink beaded butterfly. Some women, to increase their attractiveness still further, add flower stickers or even photos of favourite film stars to either side of their hat brims. The dress of married and unmarried women differs little, except that married women wear a wide silver belt around their waist, a gift from their parents. The hook is in the shape of a silver fish, symbolizing that 'there will be surplus every year' (fish and surplus are homonyms in Chinese).

Houses Built of Youma Stone

There are only a few roads in Dazha Village, and for the remainder meandering footpaths. Houses of different heights line both sides of the paths, facing out to sea with their backs to the hill.

short loose blouse revealing the midriff represents her dishevelment, the embroidered squares resemble patches and the bands of pattern on sleeve and trouser hem equate to the rope which bound her.

To discover more about the life of the Hui'an women, I went to the village of Dazha, about five kilometres east of Chongwu, where they live in a compact community. At the entrance to the village I came upon dozens of Hui'an women sitting on the ground



Nearly every house is constructed of *Youma* stone from local quarries. The one- or two-storey houses are square in shape, some with stone piles projecting from their four corners to facilitate future additions of rooms or a balcony. Many families have dug wells near their doors, a



A wide silver belt around the waist differentiates the married women from the unmarried (1), but regardless of marital status, many add stickers to their hat brims to enhance their attractiveness (3). Traditional costume worn for festival celebrations (4, by Yang Xiangxian) is very elaborate. Stone piles projecting from the houses simplify future extensions (2).

useful labour-saving device which means that to draw water they simply have to lower a bucket from a hole in the balcony.

With the permission of the host, I visited one of these homes. Passing through the large courtyard, I came to the hall and found it full of women of all ages. A dozen Hui'an women dressed very simply were eating lunch round the table. One, not wearing a headscarf, became very embarrassed when I suddenly appeared and immediately fled into the inner room.

But her carelessness had afforded me a glimpse of the hairstyle favoured by Hui'an women. A large thick plait crosses the head from left



The room in question was small but very neat and clean, containing a few pieces of red furniture, a colour which Hui'an women seem very partial to. Next to the wall was a bed of very tasteful design and decoration. Divided into three layers, the top two held a row of ornate wardrobe leather suitcases and photos of the hostess. The lowest one was for the hostess to sleep in.

Bending over to look under the bed, I saw several jars pasted with pieces of red paper bearing the Chinese character for 'money'. I teasingly asked the hostess if these were her private savings, to which she replied with a smile 'No such luck. Just various dried vegetable for use in the winter.'

Bamboo Basket Refrigerator

Saying goodbye, I moved on to visit another newly-built house. Her



to right like an arched bridge, giving a smooth unwrinkled appearance to the colourful scarf over their hair. Since they work in the open air with their head covered all day, the skin under the scarf is white and the rest sunburned, forming a sharp contrast. It is for this reason that the Hui'an women are reluctant to meet guests without their headscarf in place.

After sitting in the hall for a while, I bluntly asked if I might visit a bedroom and my host readily consented.



even the ceiling was made of slabs of stone and sitting in the hall, I found that all its walls were constructed of massive *youma* stone, like an ancient fortress.

Two skylights were incorporated into the roof and because the air circulated best here, the host had hung a bamboo basket underneath one of them, in which perishable food was kept. The basket thus performed

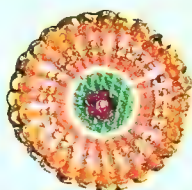


The Hui'an women sleep in ornate three-tiered beds (2), decorating their rooms with photos and trinkets (1). Even at home they are seldom seen without their headscarves (4). Stone plays an important part in the lives of Chongwu people (3).

the function of a refrigerator, preventing food from spoiling.

Western Religious Influences

After the visit to Dazha, I returned to Chongwu. Suddenly a peal of church bells came floating through the air and ahead of me I saw a Western-style church. Hui'an women were passing in and out of the doors,

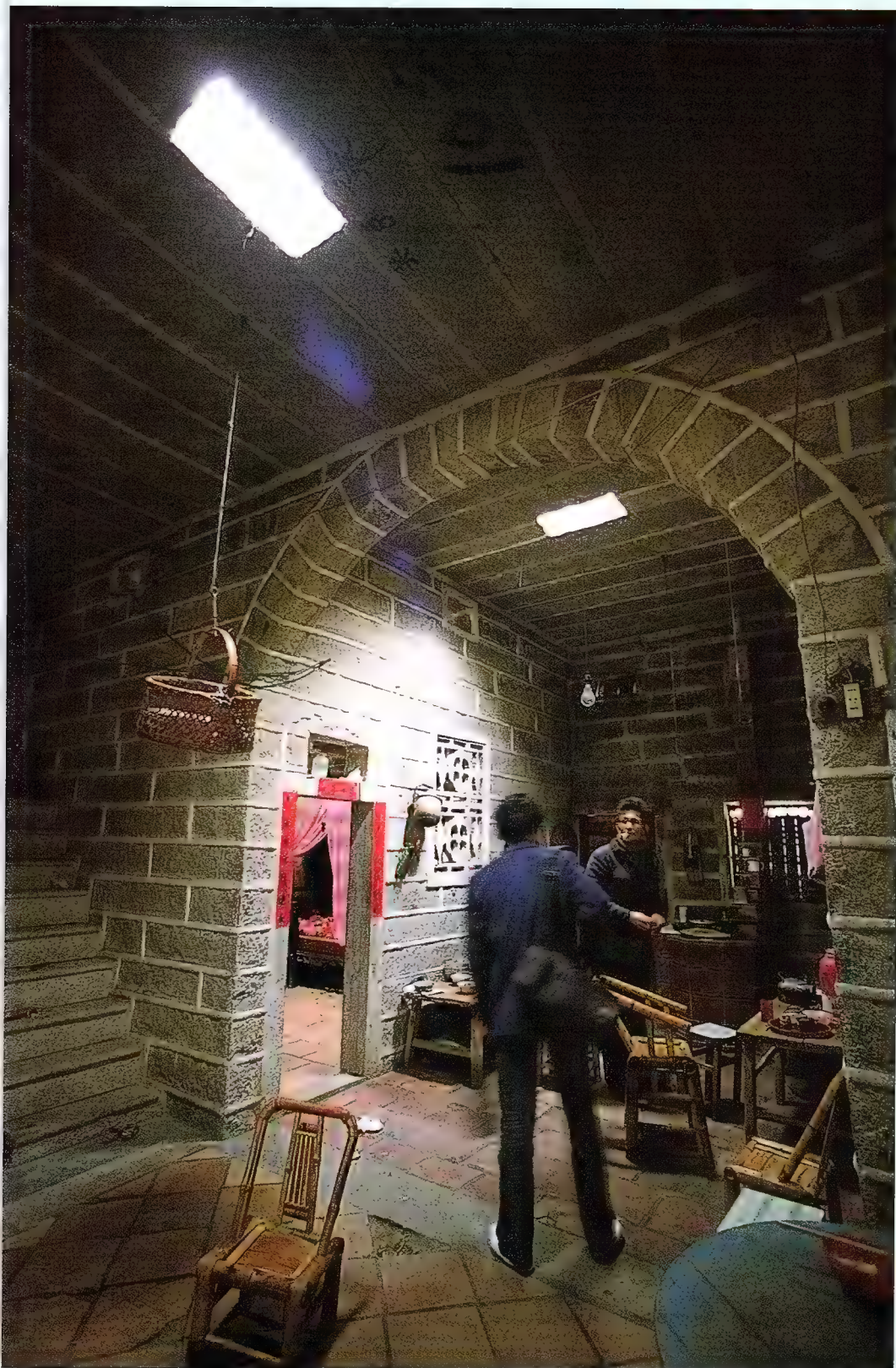


dispelling my earlier belief that Hui'an only practised Buddhism. Of curiosity I entered the church which was not very large and whose congregation consisted mainly of Hui'an women. At the altar a man dressed in ordinary clothes was speaking in a local Fujian dialect incomprehensible to me. Judging from the pious attitude of the Hui'an women however, I gathered that he must be preaching.

Previously, Roman Catholicism was not very popular in Hui'an, but it appears to be gaining ground among the younger generation, who even collect money to be donated towards the construction of a new church.

A Hard-Working People

The Hui'an are clearly versatile and industrious women, and besides



福建 Fujian 福州 Fuzhou

惠安 Hui'an 崇武 Chongwu
泉州 Quanzhou
廈門 Xiamen
Taiwan Strait 峽
台

working out in the fields or on the shore, many of them toil alongside men on construction sites or unloading granite as it arrives at the factories to be used in the local stone-carving industry. Other traditional pursuits, perhaps more in keeping with their intricate costumes, include bamboo weaving and drawn-work embroidery.



Translated by Yu Zai Xin



3

A bamboo basket does duty as a refrigerator (1). An anchor painted on a boat's hull symbolizes smooth sailing (2). Many of the younger generation are now becoming devout Catholics (3, by Lin Jian).

Shooting the 'Nine Rapids'

PHOTOS BY PENG ZHENG

ARTICLE BY YING YANG

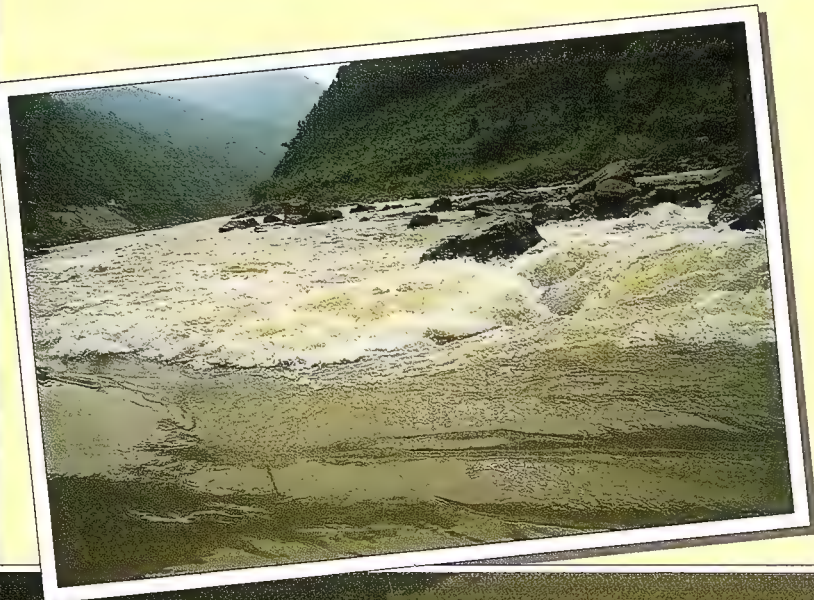
As the first light of day glimmered in northern Guangdong, we were already gathering at the landing stage in Pingshi for our descent of the River Wushui.

The Wushui is the upper course of the Beijiang (North River), one of Guangdong's major rivers, which flows south into the Zhujiang (Pearl River) and thence into the South China Sea. The section of the Wushui between Pingshi on Guangdong's border with Hunan and Lechang to the south is particularly rugged, with many bends. There are nine stretches of *long* (rapids) where the water level rises or drops abruptly and the river narrows, and eighteen *tan* (shoals). Hence this section of the Wushui is commonly referred to in Chinese as *jiulong shibatan*, literally, 'nine rapids and eighteen shoals'. A sixty-kilometre section from Pingshi to Zhangtan, just short of Lechang, has now been opened up to tourists as a boating and/or rafting trip.

Final Preparations

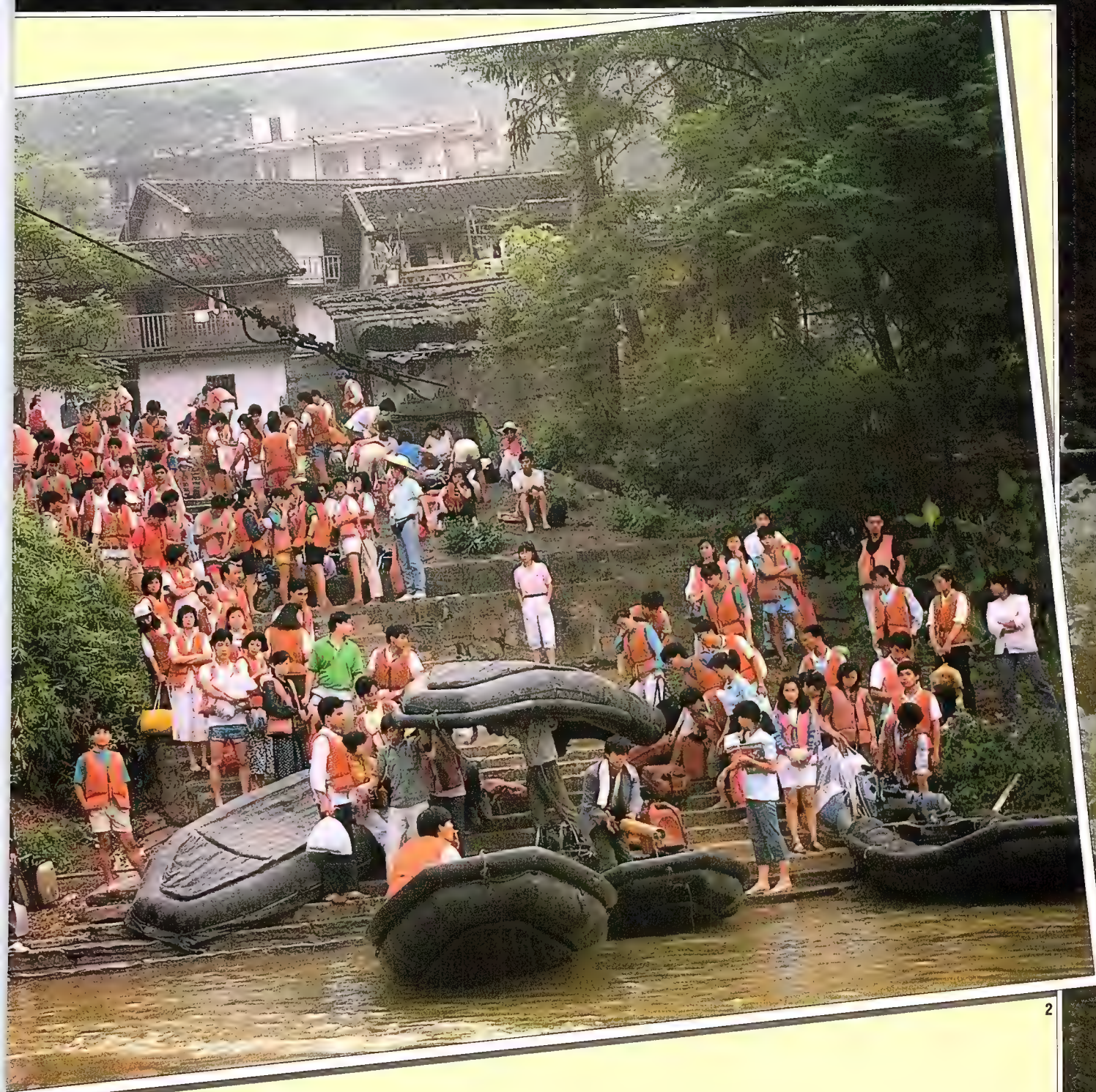
As we would not be returning to Pingshi, we had to take all our gear on the boat with us. Rucksacks and photographic equipment were wrapped carefully in plastic bags to keep them from getting wet.

Our boatman warned us: 'You people had better check carefully. One hole in a plastic bag, even if it's no bigger than the eye of a needle, and you'll spend half the day drying out your stuff when we get to Lechang.' He inflated the rubber dinghy, which could take eight people, then fitted its outboard motor. To warm the engine, he took the



boat out for a little practice run on the river. By the time he came back, we had all put on our life jackets and were ready to clamber rather awkwardly aboard the dinghy.

By then there were more than fifty people on the bank, as six or seven similar groups were booked to go down the river that day. We decided to set off immediately to increase the distance between ourselves and the next boat to prevent any possibility of collision.



2

In Memory of Han Yu

After a while, one of our number wondered out loud if the rubber boat was sturdy enough for what it would have to withstand. He was immediately laughed to scorn since it was a little late for such a question! But the boatman was quick to reassure him. 'This boat is very robust and flexible. It can bounce over rocks. It is divided up into six independent air chambers. Even if two or three chambers were holed, the boat would still float on what was left. Don't worry!'

The river ran smoothly and placidly for quite a while at the outset. Often, we noted rocks along the bank pitted with small round holes which did not look like the result of natural erosion. The boatman told us that the Wushui was an important line of transport and communication between Hunan and Guangdong from ancient times. Boatmen used to thrust their bamboo poles against the rocks to

Participants gather at the landing stage at Pingshi (2), intent on a trip which will take them through a series of rapids (1).

push their vessels along and these were the marks created by such repeated actions over the centuries.

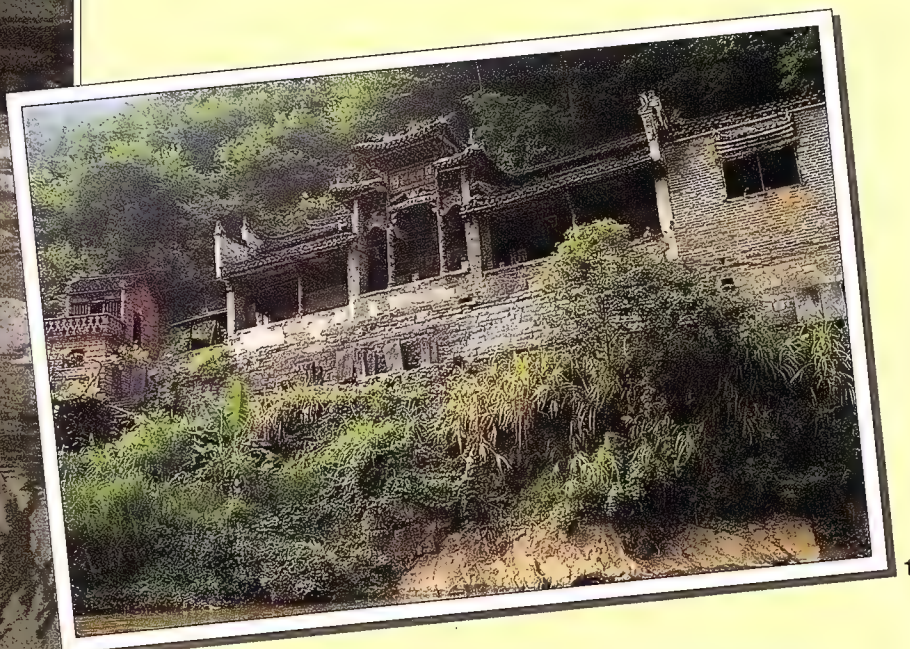
We went under Pingmei Bridge, then passed between Guishan and Ma'an Hills as we approached the Hanlong Temple. Also known as Hangong Temple, this was originally just a small structure where tradesmen and others travelling by river would go ashore to pay their respects and pray for a safe journey.

But legend has it that after the Tang philosopher, scholar and poet Han Yu (768–824) was demoted and sent to be governor of Chaozhou in eastern Guangdong in 819, he once visited this small temple. He was moved to write a poem and

We heaved a collective sigh of relief when the rapids gave way to shallow water but were given no time to sit back and congratulate ourselves. The quartz sand of the river bottom grated and churned against the bottom of our rubber dinghy, which bucked around as though it was a wild horse.

In this way we jolted over several shoals and rocketed through a few more rapids. When the boatman saw a calmer side stream, he pulled into it. He told us to get out and take our gear as well then took the empty boat back out onto the river. To our surprise, as we watched from the bank, he executed several tight circles, rearing the front of the dinghy right up in the air as though he were performing 'wheelies' on a bike. It seemed an unnecessarily risky way of returning to the river all the water the dinghy had taken on board, but it was certainly effective.

From this point, we could faintly make out a long bridge slung between two hills high up above. The boatman told us that this was where the railway



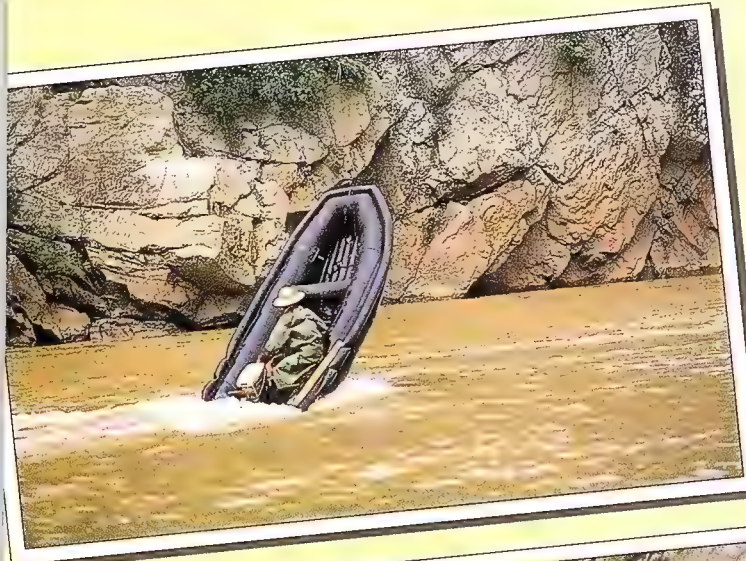
had the characters Yuan Fei Yu Yue (which translate roughly as 'birds fly free and fish swim happily') engraved on the cliffside there. In honour of this statesman, who did much to improve the lot of the people of eastern Guangdong in a short time, the tiny temple was later expanded to become the much more substantial building covering three hundred square metres that we see today. It now houses a statue of Han Yu.

The First Rapids

Once past the temple, we turned a bend and immediately heard the roar of water up ahead where the river narrowed abruptly and turned into foaming rapids.

'These are the Hanlong Rapids,' the boatman shouted. 'Everybody hold tight to the ropes — here we go!' At that instant a wave lifted our boat high into the sky then dropped us just as abruptly, so that we plunged headlong, as it seemed, into the maw of the river. But before we could be swallowed up, we were caught by the next wave and thrown up again. And again . . . and again! River water invaded our eyes, our ears, our mouths and nostrils, and even our things in the plastic bags got wet, as we discovered later.



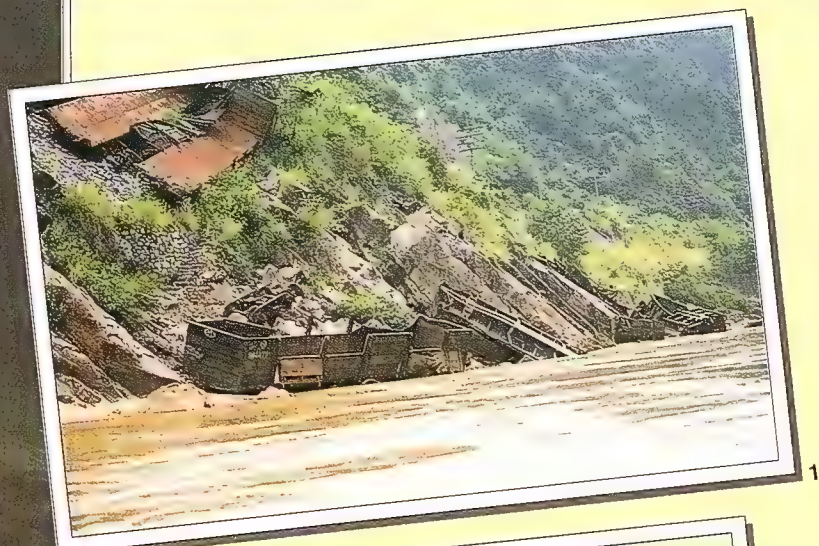


Past Hanlong Temple (1), the excitement mounts (3), and the boatman soon needs to empty the boat of river water (2).

2



3



line which follows the line of the Wushui dives into the famous tunnel through the Dayao Mountains. At fourteen kilometres, this is China's longest railway tunnel and is in fact the tenth longest in the world. This section is part of the vital north-south link between Beijing and Guangzhou, capital of Guangdong. The 527-kilometre section between Hengyang in Hunan and Guangzhou, built between

1906 and 1936, has only recently been electrified and upgraded to double track. Apart from major expresses, small local trains carrying just a few dozen people also use this line. Before the tunnel was finished, we were told, the railway had to follow the contours of the hills along the river. Accidents were frequent during heavy rain.

One Last Battering

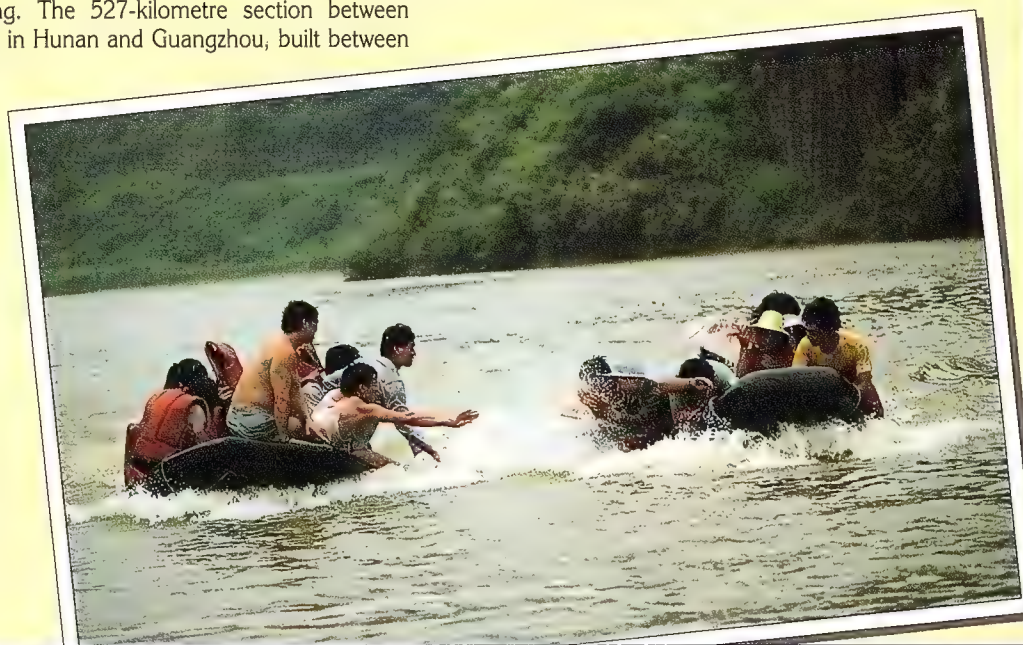
We got back into the boat and continued down the river. By then we had become quite used to the jostling and jolting. The most scary experience came at the Chuilong and Benglong rapids, mainly because they were so close together. There is a sharp drop in the river at the Chuilong Rapids, but the gushing torrent does not even give you time to collect yourself or allow the boat's head to come back up before you are flushed straight through among the reefs of Benglong.

After that everything seemed easy going in comparison. At Baiji (Hundred Chicken) Shoal, the river bed is covered with stones of various sizes that do, in some way, resemble chickens. We were told that, when the water is high, the shoal makes noises like a hundred chickens clucking. . . .

The waters became ever calmer. Near the town of Dayuan the boats which started down the river after us caught up. Everybody was of course exhilarated after shooting the rapids and a water battle ensued. Thus, in high spirits, we drifted the rest of the way to Zhangtan, where coaches were waiting to take us the short distance to Lechang. Our exciting experience descending the River Wushui had taken us roughly five hours.

Translated by M.K.

**The remains of a 1987 train crash (1).
Calm waters announce the end of the trip (3)
and everybody can relax with a water fight (2)**





Tile Cats,

TEX



1

Roofs are the traditional domain of the cat. He glides soundless along the rooftops under cover of darkness and no one is sure whether he is friend or foe. Each region of China has its own tradition regarding cats — mothers warn their children who refuse to go to sleep that the cat will come and take them away and in Zhejiang a black cat leaps on to the roof in the night, steals the moonbeams and is transformed into an evil spirit.

But the cat's ability to see in the dark (even spirits are not safe from his piercing eyes) is turned to man's advantage in Yunnan. There demons fear him and thus the cat is seen as the perfect protector of the household. He is known as *wa mao*, the tile cat, and sits astride the rooftop, on the eaves or on the ridge tile over the door, a terrifying and all-powerful gargoyle.

A tile cat normally carries the character Wang — 王 — meaning king in Chinese, as he is reputedly adapted from the tiger, 'the king of beasts'. Certainly he often looks fierce enough! In his front paws he holds the Eight Diagrams, the symbol of interaction between the *yin* and the *yang* (the positive and negative forces of the universe) and also the magic sign which enables soothsayers to see into the future. He has a round head and face, protruding eyes, pointed pricked-ears and sharp teeth. But the tile cat's ferocious appearance often has a strangely comic element to it as well, since many of them have their tongues poking out!

In a world where all kinds of evil spirits roam abroad at night, intent on harming living creatures, these cats, which can combat evil and bring good fortune to the household, are an absolute must. Installed on the roof, they remain alert day and night. Modelled directly on the tile, they are sold at markets in Kunming and the districts of Yunnan, Chuxiong, Qujing, and Dali. Their price always ends with the number 6, symbolizing the rapid growth of the six animals regarded by the Chinese as essential to the household. Tile cats vary in appearance from one region to another. For instance, those found in Chenggong in the suburbs of Kunming are the most typical. Their bodies are cylindrical in shape and their eyes, nose, whiskers and the character 王 on their foreheads are all stuck on to the body after modelling. A



2

3

4

Fangnan Style

YUE

For the tile cats of the Bai people of Dali, they stand on the ridge tile and their claws do not carry the Eight Diagrams. Apparently this in no way detracts from their powers!

In fact however, these tile cats when first bought are merely pieces of earthenware pottery, possessing no supernatural powers at all. In order to achieve these powers, they have to undergo a ritual known as 'life endowment' before they are capable of fulfilling their duties. The ceremony includes a sacrifice at which a sorcerer officiates. He begins by reciting a spell while holding a red-feathered cockerel in his hand.

He then takes the cockerel's head in his mouth and bites the comb until drawing blood. He lets this drop on to the eyes, ears, mouth, nose and body of the tile cat. Next he places in its mouth grains of rice, wheat and sorghum, marrow seeds and pine nuts, a mixture symbolic of an abundant harvest. The cockerel is then killed and cooked before being placed as an offering before the tile cat, its head pointing towards the sky. Once the ritual is complete, the sorcerer climbs on to the roof and installs the tile cat on the ridge tile. Henceforth the earthenware object becomes a benevolent spirit protecting the household from evil. ☞

Translated by W.Lau

Photos 1, 3, 4, 7 and 8 by Mao Baige, 2 and 6 by Long Chung Fai, 5 by He Fangnan)



7



6



5



8



Dancing for Love — The Tiaohuapo Festival

PHOTOS & ARTICLE BY ZENG XIANYANG





The Tiaohuapo or Flower Dance Festival takes place in the second lunar month (March) each year, when spring comes to the Yunnan-Guizhou Plateau. It is staged by the Xiaohua (Small Flower) Miao living in the counties of Shuicheng, Nayong and Hezhang in northwestern Guizhou. On the appropriate day, men and women, old and young, swarm to a place called Nankai, some of them travelling long distances to reach the festival site. For the marriageable young of both sexes this is a particularly important occasion, since it is one of their main chances to find a possible spouse.

Clothes Decide Future Happiness

On the eve of the festival I spent the night in Shuicheng, then took an early-morning bus to Nankai some thirty kilometres to the northeast. From there I walked for an hour along rugged paths to the place where the festival was being held.

Along my way, I saw crowds of girls with bundles of clothes on their backs. Some had just a few extra garments, others had brought along anything up to thirty or forty! Made and embroidered with their own fair hands over many years, these garments, I was told, represent their wealth. Success in finding a good husband largely depends on the quality and quantity of clothes a girl takes to the festival. So of course they were taking great pains to protect their precious garments from being

soiled or torn on their way to an occasion which might well decide their future happiness.

Shortly before arriving at the festival ground, each girl stopped to make final preparations, tidying her hair and colourful wool turban and — helped by eager mother and sisters — putting on her most resplendent clothes. Only then would she feel able and ready to join in the celebrations. Even the youngest were dressed up to the nines, obviously 'practising' for their big day in the years ahead.

Lusheng-Playing as Lure

The festival site was a hill slope which, by ten o'clock that morning, was already covered with people. There must have been a good twenty to thirty thousand people gathered there in a huge circle, forming a sort of arena. They were waiting for the 'Planting of the Flower Tree'.

This ceremony signalled the true start of the proceedings. A large, thick decorated pole was dragged into the arena and set upright in the dead centre. This was the *huashu*, the 'flower tree', the focus of the celebrations. Some elderly men, revered leaders of the Miao, sat on one side of the pole while the young men went up to kowtow to them and to the *huashu*.

The ceremony over, groups of young men, full of beans, trooped back into the arena and began dancing with simple steps as they played their *lusheng* (the bamboo woodwind instruments, essential to almost all Miao social occasions, which are popular with many other minorities). The girls stood by in their beautiful costumes, watching, but did not join in. They were actually assessing the young men's performance. What most of them were looking for was a youth who could dance well but was also a virtuoso on the *lusheng*. The young men knew







this of course, and danced and played for all they were worth. To attract more attention, some of them had decorated their crown-like headgear with long pheasants' tail feathers. Locally, one such feather is said to represent the capture of one pheasant. So the more feathers a young man could add to his hat, the better his prowess as a hunter — another plus point in the eyes of girls searching for a husband.

The dancing and playing continued until the scorching sun was directly overhead, when it was time for a picnic. Everybody had brought along baskets filled with carefully wrapped bags of food. They gathered in family groups, using large wooden spoons to eat their lunch, which consisted of cooked maize and a chunk of pure pork fat. It was said that to eat fat on that particular day would make their pigs at home grow fatter faster!

Evening Courtship Chase

As dusk fell, the festival reached its climax. Young men in threes and fours sauntered over to make the acquaintance of similar groups of girls, chatting and teasing in time-honoured

fashion. If it seemed appropriate, a youth might reach out to touch a girl who would, of course, evade him and run away immediately. Pretty soon the slope was covered with scenes of playful pursuit. But once a girl's dress, arm or hair had been touched, she was 'caught' and had to face her captor. The youth would then ask her for her richly embroidered cape and, if she was willing, she would hand this garment over as a token of interest. Then the two would go off and find a secluded place to talk.

However, this did not mean that the matter was cut and dried. Far from it! After two hours of pleasant conversation, the youth might suddenly take to his heels after another girl in just the same fashion, without apology or hurt feelings. He was permitted to do this to ensure that he got to know a lot of girls and would make the best choice. Apparently, the more embroidered capes a youth can collect, the more envied he is. Likewise, a girl who gives away a lot of garments is seen as in great demand.

This seems rather hard when you consider that the garments represent the girl's wealth. But, in fact, this is also taken into consideration in local customs. After a few days, the young men troop off around the countryside, returning garments to their owners. This not only gives them the chance to see the girls at home, it means they can get to know the girls' families. Gifts are also taken along and presented to the girl he decides he would like to court. After that, it is up to fate and their own feelings whether they become a couple, let alone man and wife....

Translated by Wang Mingjie





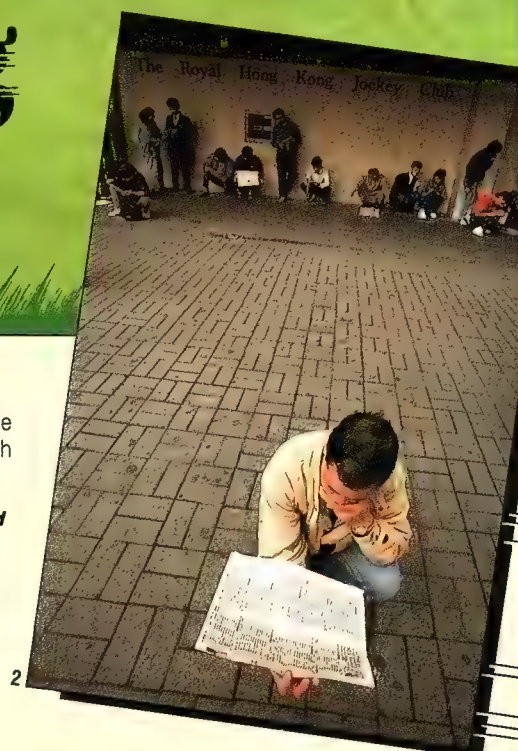
Horse-Racing as Usual!

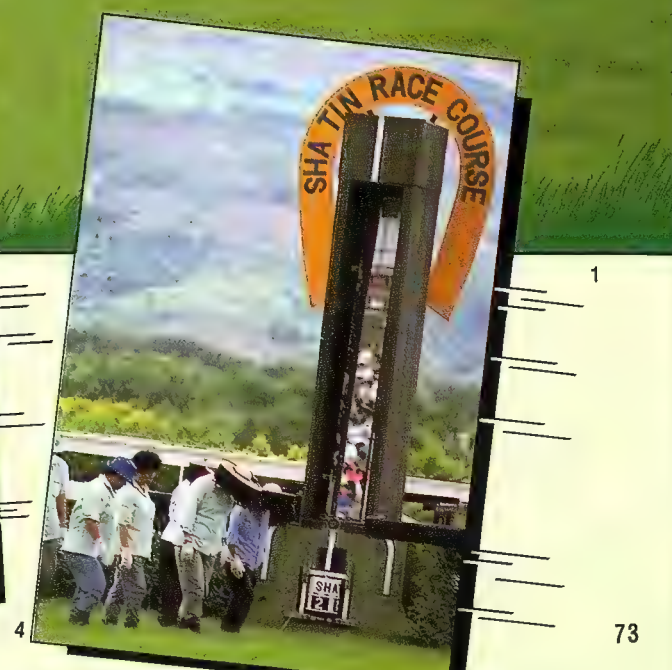
PHOTOS BY LAM KIN FAI ARTICLE BY LU YI

At the sound of the starter's signal, the electronic gates spring open and the horses leap forward like arrows shot from a bow. Their hooves pounding the turf, they gallop round the track at full stretch, urged on by the pressure of the jockeys' knees and the lash of their whips. As the horses thunder towards the finishing post, the air erupts into a crescendo of cheers and shouts from the racegoers crowding the public stands, their excitement at fever pitch.

Once the horses have flashed across the line, the cheering gradually subsides into a long sigh which

The electronic starting gates spring open (1) and they're off! Shatin Racecourse is set amidst towering concrete apartment blocks in the New Territories (3), where the track is carefully inspected after each event (4). Studying the 'form' outside one of the off-course betting centres (2, by Tai Chi Yin).





dwindles to a murmur and, finally, silence. There are always more losers than winners!

Such is the scene you can expect to see in Hong Kong every Wednesday and Saturday during the racing season, which runs from September to May. There are two racecourses, each equipped now with sand-mesh and all-weather (equitrack) tracks. Racing generally alternates between the two courses. Evening races are held on Wednesday, normally at Happy Valley, whilst the Saturday races take place in the afternoon, more often than not at Shatin. Major races are also held on special occasions such as New Year's Day and Easter, and sometimes there are Sunday races too.

The world-famous Happy Valley Racecourse on Hong Kong Island has a history stretching back over 140 years. It was first established by the early British settlers, exact date unknown, although the *China Mail* newspaper announced in December 1846 that two race meetings would be held that month. The site was originally a mosquito-infested swamp, but the first settlers had chosen to live there because it was the only flat land on the island. They were soon driven out by malaria, but in the mid-1840s the land was drained and the racecourse set up. The local Cantonese name for the district is actually Pao Ma Di (Horse Racing Ground).

The Hong Kong Jockey Club was established in 1884 to improve the quality of racing, although to start with all racing activities apart from betting

continued to be operated by private clubs, with the Jockey Club receiving a commission. This is a powerful and prestigious non-profit-making organization which donates its surplus funds to social welfare, sports and recreation projects. In recognition of its outstanding services to the community, Queen Elizabeth II granted it the 'Royal' prefix in 1960, whereupon it became The Royal Hong Kong Jockey Club.

In 1971, in a bid to further improve the standard of racing and clamp down on illegal betting, the Jockey Club made the switch from amateur to professional jockeys, who now come from all over the world to ride in Hong Kong. The racing scene has continued to expand and develop to this day, a second racecourse being opened in the New Territories in 1978, located in fast-growing Shatin New Town, which now has public stands to accommodate 70,000 people.

The Jockey Club operates *pari-mutuel* betting at race meetings, but racing enthusiasts who are unable to attend are also catered for. They can place their bets at one of the club's 128 off-course betting centres dotted around the territory. On Saturday afternoons in season these are jam-packed with punters. Those who cannot squeeze in congregate on the pavement outside, circling their choice of winner in their much-thumbed copies of the racing papers. Tension, exhilaration, disappointment ... all are written large upon their faces.

For of course the horses themselves are not

the main attraction for the majority of racing fans. It is the possibility of winning a huge fortune that lures people back to the racetrack time after time. Who knows, next time there might be the person lucky enough to break the payout record of several million dollars for a single bet! The total bets laid in one season recently exceeded thirty billion Hongkong dollars. What clearer indication could there be of the significant part played by horse-racing in the lives of the Hong Kong community?

Before each race, the entrants are paraded, enabling fans to take a closer look and decide whether they have made the right choice. Then comes the final rush to the betting booths before the event begins. There are normally nine races on the weekend race card (six on Wednesday evenings), which means a lot of to-ing and fro-ing for true devotees.

A giant electronic full-colour screen facing the public stands at both racecourses affords racegoers a better view of the proceedings. Next to the giant screen is the odds indicator board, the figures on it changing at lightning speed. As both racecourses are fully computerized, punters at one venue can place bets on the events taking place at the other, watching live coverage of each race on the screen. Such sophisticated systems are by no means standard everywhere in the world. Hence, apart from being one of the most popular pastimes of Hong Kong residents, the races also attract foreign





a table in a restaurant or buying a cinema ticket, I can guess that it must be one of those Sundays when a race meeting is being held. I know I am correct when I see streams of people entering the off-course betting centres. Even my mother, who is totally ignorant about horse-racing, notices that fewer stalls in the market open on race days because their owners are too busy placing their bets. Thus, whether or not you are an aficionado of the sport, in Hong Kong your life is inevitably affected by it to some degree. The story of policemen asking suspected illegal immigrants from over the border

how to place a bet on a horse may sound incredible, but how could any person who does not know the answer possibly claim to be a bona fide Hong Kong resident?

Translated by Ursula Yeung

Racegoers have a close-up view of the proceedings, thanks to the giant screen beside the track (1), and tourists too enjoy a night at the races (3). Fame and fortune are the rewards for owning a champion racehorse (2), but the torn betting slips strewn all over the ground (4) tell of more losers than winners.

itors, and special tours to enjoy a flutter on the horses are organized by local tour operators.

Racing has the endorsement of the British Royal Family, no less, and some regard it as the sport of kings'. This is a convenient excuse for placing a small bet 'just for the fun of it'. Others thrive on the excitement generated by horse-racing. But only those who regularly study the form really have much chance of winning. After all, it's a serious business — many dedicated punters rise at four or five to go to the racecourse and watch the horses' morning gallops.

Sometimes when I go out on Sunday and find the streets not crowded, no problem finding





FROZEN BROILER

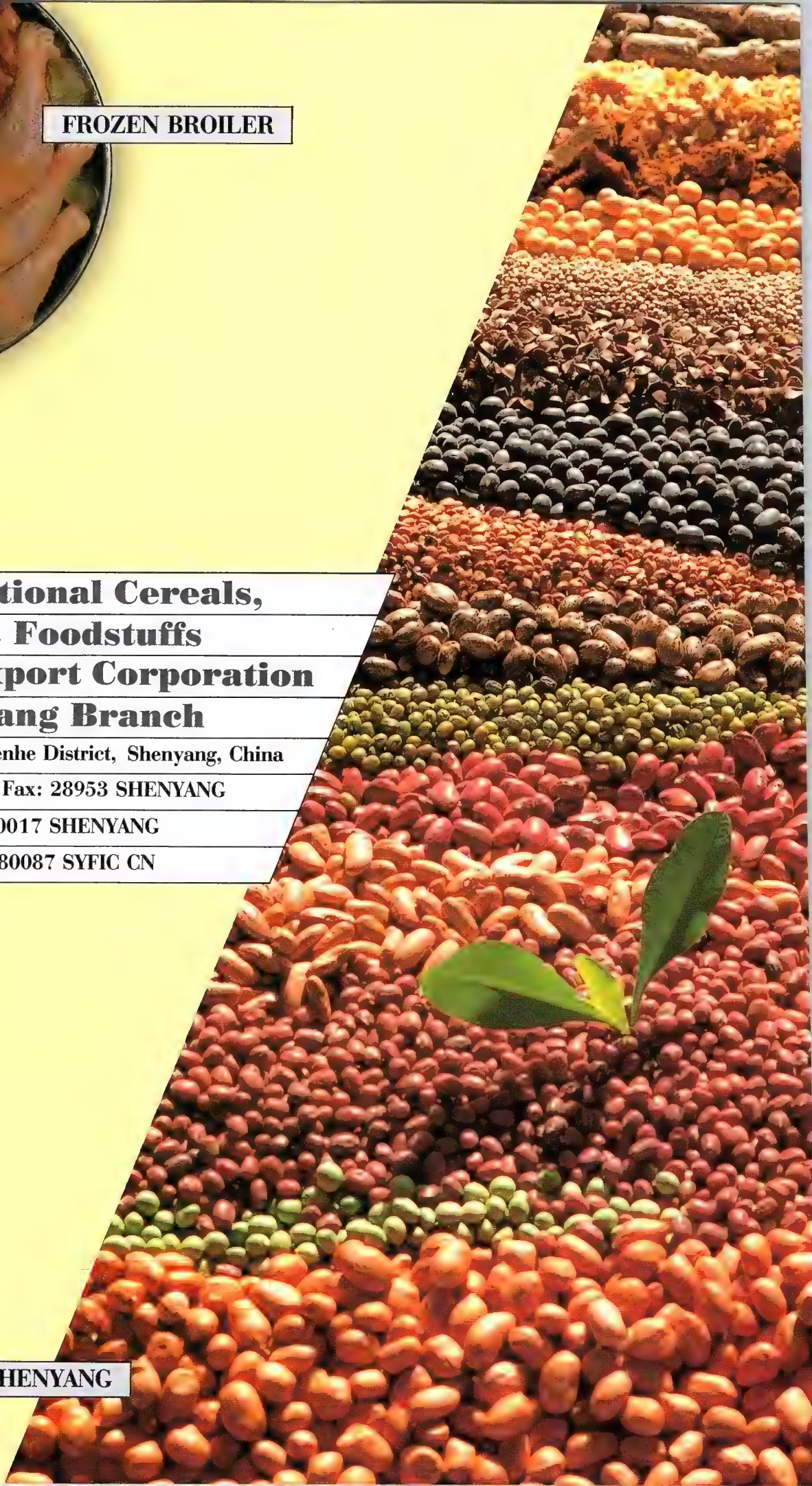
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Sights of Fujian

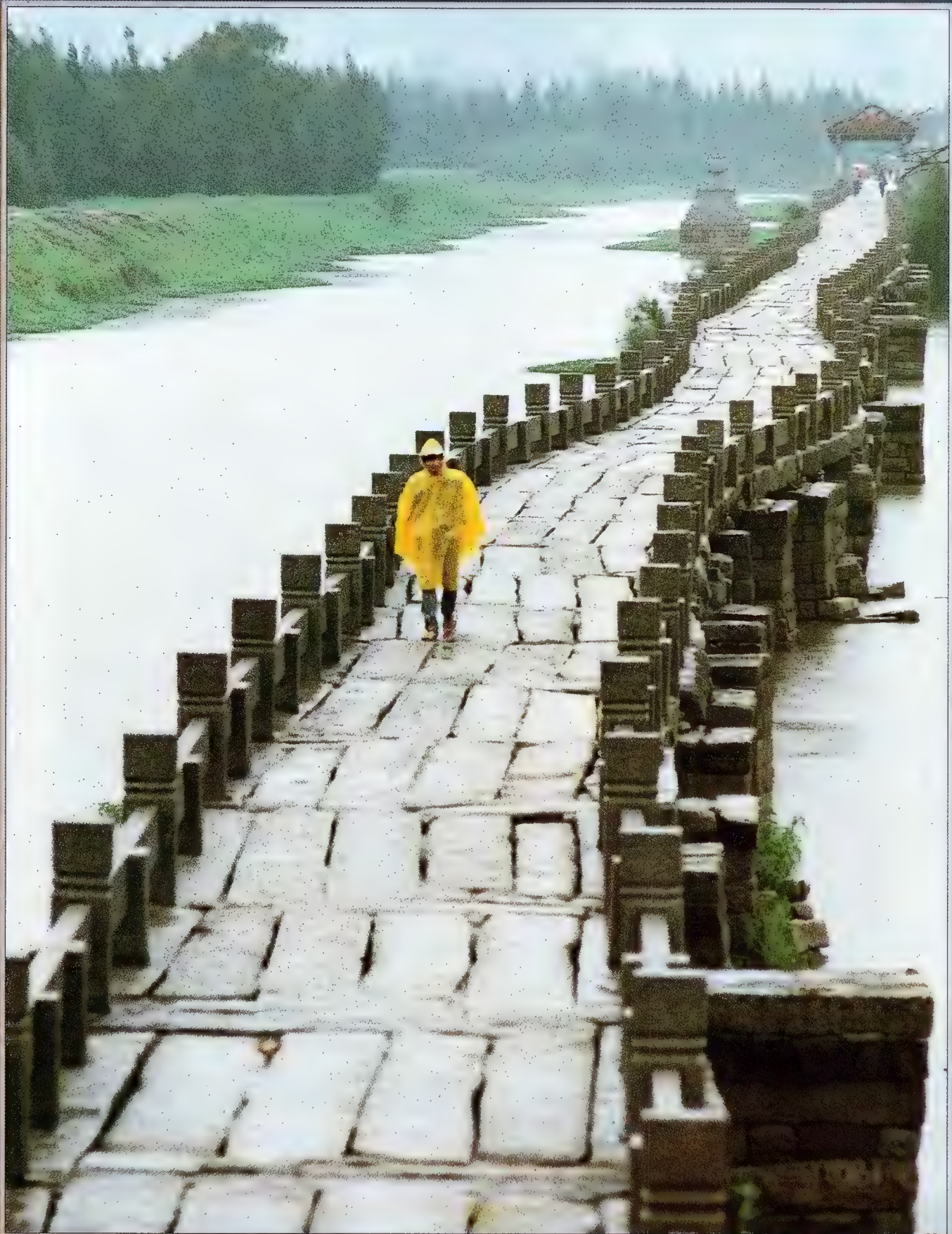


The female costume worn in the Dazuo and Chongwu areas of Hui'an County in Fujian must be one of the most unusual worn by Han Chinese women. The yellow bamboo hat, striped scarf and midriff-revealing jacket are said to have been worn since time immemorial.

Since their menfolk are usually out at sea fishing, the women of Hui'an have had to turn their hand to even the toughest types of work, including stone-quarrying. Resourceful and practical, but with more than a touch of coquetry, this Hui'an woman seems typical.

PHOTOGRAPHER: TCHAN FOU-LI

even centuries ago, when Quanzhou was the largest port in all of China and one of the greatest commercial centres of its time, a two-kilometre-long stone bridge was built there. Its surface was made up of several thousand slabs supported on over three hundred piers, forming a sort of raised causeway. Quanzhou Harbour has long since silted up, but the bridge — known as Wuli (Five-Li) Bridge — survives intact.





Mazu, also known as Tianhou, is the patron deity of Chinese sailors and fishermen. Meizhou Island off the coast of Fujian's Putian County is the site of the first temple in her honour and also the origin of her legend.

Mazu was a historical person who was born into a family on the island in 960 during the Northern Song dynasty. She saved many lives at sea before she herself was drowned. The Tianhou Temple is said to have been her home, and fishermen still spread their nets out on the beach below to dry. Most of the island's population are involved in fishing today and continue to pay homage to Mazu, their 'Ancestral Grandmother'.

The tri-coloured dress and traditional hair style of the island are believed to be what Mazu herself would have worn. The occasional glimpse of 'Mazu hair' and 'Mazu clothes' (as the locals call them) evokes the legend anew.

From Fujian, Mazu's fame spread far and wide around China's coasts and beyond. Shrines and temples are also found in Taiwan and various countries of Southeast Asia where there is a sizeable Chinese community.

G





Just as the Himalayan Mountains have their yeti (or abominable snowman), so China has her 'wild man' which is mentioned in a number of ancient Chinese books*.

In recent times rumours about it have increased rather than the contrary, originating in widely-separated parts of China. Somewhere deep in the most deserted and primitive of the country's plateaux and forests, there may exist this half-man, half-beast similar to the legendary yeti. Given names such as 'mountain ghost', 'mountain demon', 'man-bear', etc. in ancient Chinese books, it is now called 'wild man' in western Hubei, western Hunan and eastern Sichuan, *dongdu* in southern Yunnan, 'man-bear' in some areas of Guangxi and Guizhou, and yeti in Tibet.

Organized research and investigation into this man-like animal only began in China fairly recently with the study of the 'abominable snowman' in Tibet in the '50s. This was followed by a succession of research projects. In 1977, the Chinese

Since ancient times there have been countless stories about this man-like creature and accounts of people having actually seen it. Probably the most common encounter is merely a glimpse before it disappears. There have however been closer encounters such as it grasping people with its hands, chasing and being chased, snatching a gun away, or even grappling with people. Here are some of the most interesting accounts.

According to an engineer of Shanxi's Taiyuan Steelworks, Fan Jingquan, in 1954 'I was working in the geological team of the heavy industry department. At one time I was carrying out a check along the Gansu-Shanghai Railway and came across these two old men near Mount Taibai, southeast of Baoji in western Shaanxi Province. They claimed that "wild men" often appeared in the area. I begged them to take me with them and one evening I accompanied them to a chestnut forest. Not long after "wild men" did appear, a female and a young one. We stayed until

gave it some food which it took and ate. It remained on the ground, looking at the people around. That night it stayed under the eaves of the herdsman's bamboo house. Over the next few days, it followed the herdsman to work and back and soon became a sort of helper, chasing back any cattle running loose. When night fell, it would herd the cattle back into the village. It lived in the village like this for nearly a month until someone, reason unknown, attacked it with a knife. Its shoulder wounded, it fled, never to be seen again.

In Tibet in the '30s a Khampa (Kangba) Tibetan (Tibetans living in eastern Tibet and western Sichuan), a trader, had been travelling alone on the road for three days. One evening he made a fire in a primitive forest to cook his dinner, when suddenly he heard a strange noise, like heavy breathing, and the sound of snapping twigs. Scared, he built up the fire and placed his long knife by his side. The noise came closer and suddenly a 'wild man' appeared on the other side of the fire and stared at



The Mystery of China's

ARTICLE BY CHU LUN CHAN

Academy of Sciences and the authorities of Hubei conducted the largest research and investigation ever, involving a team of over a hundred people. Apart from cadres and scientists, an army division from the Wuhan military and military planes from the air force also participated.

Investigative studies were conducted for about a year in Hubei's Shennongjia Linqu and surrounding areas. Shennongjia Linqu, Linqu meaning Forest Region, is a county in western Hubei and part of the Daba Range, a land of virgin mountain forests. In the '80s, following the setting up of an 'Organization of Study and Research on the Wild Man of China' (which also has a branch in Hong Kong) in Fangxian County, north of Shennongjia Linqu, Hubei, investigative studies extended to over a dozen other provinces. After years of research, China has collected considerable 'evidence' on the creature, such as footprints cast in plaster moulds, nests, excrement and hair, etc. Hair in particular is being analysed and studied using the most advanced technology.

after sunset, but they remained at a distance of about two hundred metres throughout. Three days later we went again, but had no luck. The fourth night we saw them again, picking and eating chestnuts in the forest. Obviously they were not as alert to us as the first time. I took the old man's advice and began picking chestnuts while inching closer to them. The young one was the first to move closer, then slowly the adult followed. I knelt on the ground, pretending to peel my chestnuts and stealing glances at them. I was so nervous and scared. We were almost face to face at our closest and my heart nearly stopped for a moment. Then they slowly moved away. Later the old men told me they saw these wild beings a dozen times every year. The young one was only seven years old. They had watched it grow from a mere babe in arms.'

Following are two accounts of the creature actually helping humans. One day in 1975, a Dai village in Yunnan was suddenly visited by a 'wild man', his body covered in brown hair. A cattle herdsman

him. It came to within two or three metres and sat down. The Tibetan slowly calmed down and resumed his cooking. Shortly after, he heard the roar of a tiger approaching fast. He was completely at a loss when the 'wild man' suddenly came close and pushed him out of the way. By this time he could actually see the flashing eyes of the tiger. The 'wild man' calmly took out something like a goose egg, and when the tiger was about twenty metres away flung it at the animal. The tiger uttered a loud roar and fled, whereupon the 'wild man' also turned and left.

The next day, the Khampa Tibetan followed the direction taken by the fleeing tiger and found it dead. Both its eyeballs had fallen out as it had been hit right between the eyes. There has long been a story among Tibetans that the 'wild man' carries a piece of stone which never misses its target. It is said that a lamasery in Tibet houses such a piece of stone.

Some people have tried to describe the creature. In 1980 a peasant called Bu Xiaoqi of Mount Yuanbao, northwest of

ong'an County in northern Guangxi, found a small 'wild man' caught in his animal trap. A superstitious man, he let it go but felt uneasy for several days afterwards. According to him, the head, hands and feet of this small 'wild man' resembled that of a man. There was not much hair on its body and limbs, but the hair on its head was very long. Its mouth protruded, more so than a human's.

A former chairman of the Yunnan Buddhist Organisation, Dao Shuren, related his experience when travelling in the summer of 1949 in the Golden Triangle area that straddles Thailand, Burma and Laos. He saw a tamed 'wild woman' in a Thai village. Sitting below its master's bamboo house, it was rocking a cradle containing a baby boy. It was naked with greyish-yellow body hair, sparse enough to show the skin, and had black hair reaching to its shoulders. Both its face and body were quite human-like but the forehead was narrower and protruded slightly. Its browbones, cheekbones and lips also jutted out. There was fine hair beneath

also took place in the '50s. A soldier who deserted his army, which was heading for Tibet, was carried away by a 'wild woman'. He was taken a long way to a mountain cave which the 'wild woman' sealed off with gigantic stones. She would go out every day to find food such as fruit and small animals, and they ended up living as man and wife. This went on for over two years, during which time the 'wild woman' gave birth to a daughter. Before this the man was not allowed to leave the cave, but after the girl was born he was given a little freedom around the cave. He gradually regained his sense of direction and one day managed to run onto the Qinghai-Tibetan Highway and stop a truck. Though very much shocked by his appearance, with his very long matted hair and army uniform in shreds, the truck driver eventually let the poor man in to tell his story. As the truck moved away, the 'wild woman' was seen in hot pursuit, looking very angry!

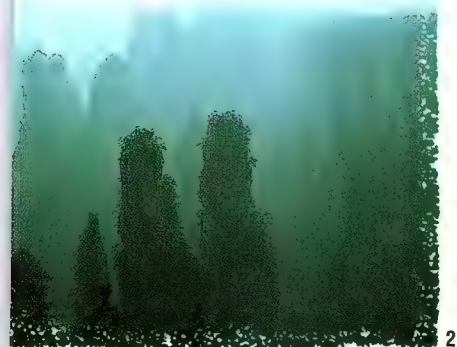
The person who publicized this story, Mao Guangnian, had set up a university of

thousand mountain folk and hunters of Shennongjia Linqu and the surrounding counties of Hubei. He recorded 54 sightings by 160 people of the 'wild man'.

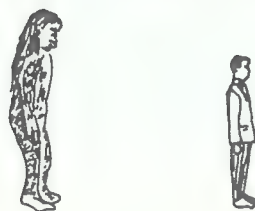
Like others who frequented Shennongjia Linqu on the same quest, Li Zi tried to make himself smell less suspicious to the 'wild men' by not taking a bath for weeks! After several months working alone in the forests, he had collected information as well as a couple of reddish hairs from a tree pointed out by a mountain dweller who had seen a wild man climbing the tree.

At any rate, the hunted as well as the hunters have generated interest overseas. There have been visits by universities and research institutes from other places, whose media have also reported on the subject. One of the most publicised events was in 1980 when Japan's Fuji Television Station sent a crew to Shennongjia Linqu to film Chinese researchers working in the area.

Next time you travel in the Yangtze area (to which Shennongjia belongs), on the Yunnan-Guizhou or Qinghai-Tibetan Plateaux,



2



'Wild Man'



3

the ears. Its arms were very long, reaching almost to its knees, but different from those of apes and monkeys.

Here are a couple of stories relating on the other hand how humans were captured by these beings. In the '50s a peasant employed to build a railway in Guizhou was carried away one night by a 'wild woman' about two metres tall, only managing to escape after more than three months. During this period the creature took him wherever she went. He was cared for very well, but also closely guarded. At first she gave him fresh fruit and meat which he refused to eat until he was given sweet potatoes. After that the creature worked hard to find him lots of sweet potatoes every day. But he became weaker and weaker from poor nutrition. One night it rained heavily and the temperature dropped abruptly. The poor shivering man curled into the reeds, and seeing this, the creature tried to build some sort of shelter with reeds and grass. While she was thus occupied, the man managed to sneak away.

A second incident, even more dramatic,

science and technology in Jiangsu's Xuzhou in the '50s, conducting research on molecular biology, genetics and anthropology. The university was closed during the 'cultural revolution' but later, in order to research more thoroughly into the 'wild man', he became a purchasing agent in a factory attached to a secondary school, collecting as much information as possible when sent on buying trips. He heard the story we have just related in 1978 and tried to trace the original storyteller who might be the captured man but when, after a couple of years, he found the man, whose family name was Quan, Quan flatly denied he had ever told such a story. Persistent inquiries however revealed that Quan had indeed told the story before but, shortly before Mao went to see him, was ordered by some higher authority not to spread this kind of story. Thus it remained no more than an unsubstantiated account.

Mao Guangnian was only one of the many who were so fascinated by the 'wild man' that they spent years researching into the subject. Li Jian interviewed nearly one

while enjoying the beauty of the scenery, take a closer look into the surrounding primitive forests and you may be in for some surprises!

Translated by M.K.

This article is based on information supplied by the Organization of Study and Research on the Wild Man of China in Hubei.

**Shan Hai Jing* (the Book of Mountains and Seas), an ancient geographical work of the Warring States period (475 - 221 B.C.) which includes many mythologies;
Shu Yi Ji (Tales of the Unusual) by a writer of the Southern Dynasties (420-589);
Ben Cao Gang Mu (Compendium of Materia Medica), a book on Chinese herbal medicines completed in 1578 during the Ming dynasty;
Cu Jin Tu Shu Ji Cheng (A Collection of Ancient and Modern Books) compiled in the 17th and 18th century during the Qing dynasty.

- 1 *Shennongjia Mountains, western Hubei (by Chu Lun Chan)*
- 2 *Mount Tianzi at Wulingyuan, western Hunan (by Chan Yat Nin)*
- 3 *The Himalaya on Tibet's southern border (by Che Fu & Che Gang)*

The popular novel *Outlaws of the Marsh* is studded with colourful but very believable characters from all walks of life who — for one reason or another — are forced to become outlaws. There are more than one hundred of them, and they all end up taking refuge on Mount Liangshan, surrounded by impenetrable marshes, in what is now Shandong Province. But the story of how they get there provides exciting and often very amusing reading, given the racy, colloquial language in which the novel abounds. Said to be based on the exploits of real people who lived towards the end of the Northern Song dynasty (960–1127), individual folktales were woven into this long novel by Shi Nai'an and Luo Guanzhong in the early years of the Ming dynasty (1368–1644). Please also refer to CHINA TOURISM no. 101, where Literary Link presents the famous episode 'Wu Song Kills the Tiger'.

Sagacious Lu is introduced fairly early on in the novel. We first meet him as Lu Da, a major in the garrison at Weizhou near Taiyuan in northern Shanxi: 'His head was bound in a bandanna with figured swastikas, buckled in the back with twisted gold rings from Taiyuan. A raven-black plaited sash bound his parrot-green warrior's gown at the waist. On his feet were yellow boots embossed with four welts of brown leather in hawk talon design. He had large ears, a straight nose and a broad mouth. A full beard framed his round face. He was six feet tall and had a girth of ten spans.' A doughty fighting man, his strength when aroused is frightful to see and he is quick to anger. While helping a friend rescue his daughter, he beats a butcher to death and flees as a proclamation offering a reward for his capture is set up.

Through the intervention of a benefactor, Lu is accepted into the Buddhist community on Mount Wutai, his hair and beard are shaved off and he is given the name Sagacious. But his uncouth manners and blatant disregard for the monastery's rules — he gets roaring drunk and beats up the other monks! — soon bring about his expulsion from the hallowed site. He is sent off with a letter from the abbot to the Eastern Capital (Dongjing, present-day Kaifeng in Henan), armed with his knife and heavy staff. Needless to say, his journey is anything but peaceful.

We take up the story as Sagacious Lu approaches Kaifeng, this excerpt covering parts of Chapters 6 and 7 of the novel.

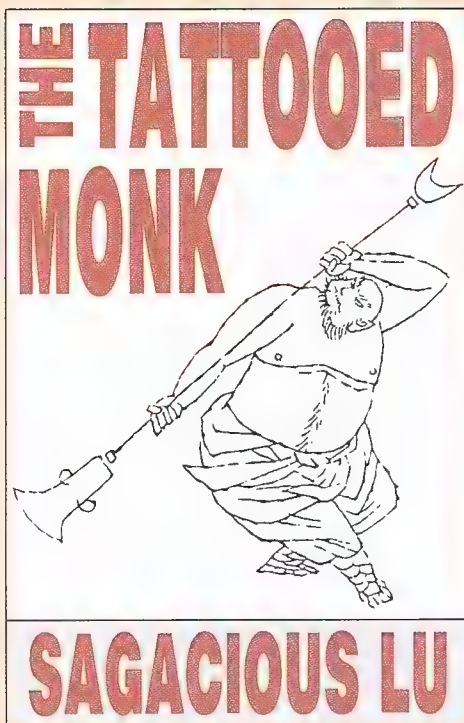
We'll talk now of Sagacious Lu. After eight or nine days on the road he sighted the Eastern Capital. Lu entered the city. He found it a noisy, bustling place. In the centre of town he apologetically asked a passer-by: "Could you tell me where the Great Xiangguo Monastery is?"

"There, ahead, by the bridge."

Sagacious, carrying his staff, went on to the monastery. He looked it over, east and west, then proceeded to the guesthouse. A servant went in to announce him. Soon the reception monk came out. He was somewhat startled by Lu's fierce appearance, the iron staff in his hand, the sword at his waist and the pack upon his back.

"Where are you from, brother?" he asked.

"I'm from Mount Wutai," said Sagacious. "I have a letter from my abbot, requesting Lucid Teacher, the venerable abbot of this monastery, to give me a position as a working monk."



"In that case, please come with me."

Sagacious followed him to the abbot's room, opened his bundle and took out the letter.

"How is it you don't know the ceremony, brother?" the reception monk asked. "The abbot will be here in a minute. Remove your knife, bring out your robe and mat, and light the incense so that you can do homage to the abbot."

"Why didn't you say so before?" demanded Sagacious. He took off his knife, and pulled the stick of incense and a mat and his robe out of his rucksack. But he didn't know what to do with them. The reception monk placed Lu's robe on his shoulders and told him to put the mat on the floor.

A moment later the abbot, Lucid Teacher, appeared. The reception monk stepped forward and said: "This monk comes from Mount Wutai with a letter to you from his abbot."

"It's been a long time since my brother from Mount Wutai has written," said Lucid Teacher.

"Quick, brother," whispered the reception monk. "Pay your respects to our abbot."

Lu didn't know where to put his stick of incense. The reception monk couldn't help laughing. He placed it in an incense burner. Sagacious kowtowed three times. The reception monk stopped him and presented his letter to the abbot.

Lucid Teacher opened the letter and read it. The letter set forth in detail why Sagacious had become a monk and the reason he had been sent down from Mount Wutai to the monastery in the Eastern Capital. "We pray you will exercise benevolence and give him a working post," the letter concluded. "Please do not refuse. This monk will have great attainments later on."

When he finished reading, the abbot said: "You've come a long way. Rest in the monk's quarters. They will give you something to eat."

Sagacious thanked him. He collected his bundle, staff and sword, and followed a novice out.

The abbot summoned both sections of the clergy. When they had all assembled in his hall he said: "My brother abbot on Mount Wutai really has no discretion. This monk he's sent used to be an officer in a border garrison. He shaved off his hair only because he killed a man. Twice he caused riots in the monks' quarters of the Wutai monastery. He made no end of trouble. My brother abbot couldn't cope with him, so he shoved him off on me. Shall I reject him? My brother's plea is so insistent that I can't very well refuse. But if I keep him here, he's liable to play havoc with our rules and put us in a terrible state."

"Even though he's one of our brothers," said the reception monk, "he doesn't look at all like a man who's renounced the world. How can we keep him?"

"I've thought of something," said the deacon. "Outside the South Gate we have a vegetable garden behind the compound for retired working monks, don't we? The soldiers of the garrison and those twenty-odd knaves living nearby are always despoiling it. They even graze sheep and horses there. It's quite a mess. The old monk in charge doesn't dare interfere. Why not let this fellow take over? At least he wouldn't be afraid of them."

"That's a good idea," said the abbot. He instructed his assistant: "When that brother in the

rest-room of the monks' hall has finished eating, bring him here."

The assistant went out. He soon returned with Sagacious.

"My brother abbot has recommended that I join us," said Lucid Teacher. "Our monastery has a large vegetable garden outside Sour Date Gate, next door to the Temple of the Sacred Mountain. I will put you in charge. Every day the men tending the garden must deliver to us ten loads of vegetables. The rest will belong to you."

"I was sent by my abbot to become a member of the abbey here," said Lu. "Even if you can't make me a supervisor or deacon, how can you put me in charge of a vegetable garden?"

"You don't understand, brother," the elder objected. "You've only just arrived. You haven't won any special merit. How can you be appointed deacon? Overseeing the garden is so important a job."

"I'm not looking after any vegetable garden," said Sagacious. "I won't be anything but a supervisor or deacon!"

"Let me explain," said the reception monk. "We have various kinds of members. I, for instance, am the reception monk. My job is to receive guests and visiting monks. Posts like prior, personal assistant to the abbot, scribe and elder, are special jobs. They're not easy to get. The supervisor, deacon, director and manager are custodians of the monastery's property. You've just come. How can you be given such a high post? We also have jobs like master of the sutras, master of the halls, master of the rooms, master of alms begging, and master of the bath house. These positions are held by middle-ranking members."

"And then we have the keepers – keeper of the kitchen, of the tea, of the vegetable garden, of the toilets. These are all overseers' jobs, comparatively low in rank. If you keep the garden well for a year, brother, you'll be raised to keeper of the pagoda. If you do that well for a year, you'll be made master of the bath house. Only after still another year's good work might you be appointed supervisor."

"So that's how it is," said Lu. "As long as there's a chance for advancement, I'll start work tomorrow."

Lucid Teacher let him remain for the day in the abbot's hall. A notice of appointment was written and posted in the compound for retired working monks, effective the following day.

The next morning Lucid Teacher sat on his mat and issued the formal appointment of Sagacious Lu to the post of keeper of the vegetable garden. Sagacious accepted the document, bade the abbot farewell, shouldered his pack, hung his knife at his waist, and took up his staff. With two monks as escorts, he went directly to the compound to assume his duties.

In the neighbourhood of the monastery's vegetable fields were twenty or thirty rogues and rascals. They made their living by selling the vegetables they stole from the monastery's fields. That day, when a few of them went to raid the fields, they saw a notice posted on the gate of the overseer's compound. It read:

The monastery has appointed the monk Sagacious Lu overseer of these vegetable fields. Starting tomorrow, he shall be in charge. Those having no business here are strictly forbidden to enter.



The rascals called a conference of the entire gang. "The monastery has sent a monk called Sagacious Lu to take charge of the vegetable fields," they said. "He's new to the job. This is a good chance to pick a quarrel and beat him up. Teach the lout to respect us."

"I have an idea," one of them said. "He doesn't know us; how can we pick a quarrel? Let's lure him to the edge of the ordure pit instead, as if to congratulate him, then grab his legs and toss him in head over heels. It will be a nice little joke."

"Good. Good," approved the scoundrels. After making their plans, they went to seek the monk.

As to Sagacious Lu, on arriving at the overseer's compound, he put his pack and luggage in the house, leaned his staff against the wall and hung up his knife. The lay brothers who worked in the fields all came to greet him and he was handed the keys. The two monks who had escorted him there and the monk he was succeeding as overseer bid him farewell and returned to the monastery.

Sagacious then made a tour of the vegetable fields. He saw coming towards him twenty or thirty scamps bearing a platter of pastries and ceremonial wine.

"We neighbours have heard that you've been put in charge, master monk," they said, grinning broadly, "and we've come to congratulate you."

* * * *

Among the twenty to thirty knaves who lived outside Sour Date Gate, two were leaders. One was Rat Crossing the Street Zhang the Third. The other was Snake in the Grass Li the Fourth. These two were in the lead as the gang advanced. Sagacious naturally walked forward to meet them.

The gang halted at the edge of the ordure pit and chorused: "We've come to congratulate you on your new post."

"Since you're neighbours," said Sagacious, "come into the compound and sit a while."

Zhang and Li dropped to their knees respectfully. They hoped that the monk would approach to raise them courteously to their feet. Then they could go into action.

Noticing this, Sagacious grew suspicious. "This gang is a queer-looking lot, and they're not willing to come forward. Can they be planning to dump me?" he wondered. "The louts think they can pluck the tiger's whiskers. Well, I'll go to them, and show them how I use my hands and feet."

Sagacious strode up to the gang. Still kneeling, Zhang and Li cried: "We younger brothers have come especially to pay our respects," and each reached to grab one of the monk's legs.

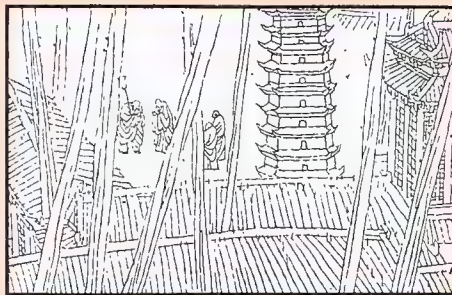
But before they could even lay a finger on him, Sagacious lashed out with his right foot and kicked Li into the ordure pit. Zhang rose to flee, but a quick thrust of the monk's left leg and the two rascals were floundering in the foul mess together.

Startled, the rest of the gang gaped, then turned to run.

"Whoever moves goes into the pit," belowered Sagacious.

The scoundrels froze, not daring to take a step.

Zhang and Li now raised their heads out of the ordure. The pit seemed bottomless, and they



were covered with excrement. Maggots clung to their hair. Standing in the filth, they wailed: "Reverend, forgive us!"

"Help those two dogs out, you oafs," Sagacious shouted to the gang, "and I'll forgive you all."

The rogues quickly hauled their leaders from the pit and helped them over to a gourd arbour. The two stank to high heaven.

Sagacious roared with laughter. "Fools! Go and wash off in the pond. Then I want to talk to all of you."

After the two gang leaders had cleansed themselves, some of their men removed their own clothing to give them a change of garments.

"Come into the compound," Sagacious ordered. "We're going to have a talk."

He sat down in their midst, pointed his finger at them and scoffed, "You ragamuffins! Did you think you could fool me? How could pricks like you ever hope to make sport of me?"

Zhang, Li and the whole gang dropped to their knees. "Our families have lived here for generations," they said, "supporting themselves by gambling and begging and robbing these vegetable fields. The monastery paid people several times to drive us away, but no one could handle us. Where are you from, Reverend? Such a terrific fellow! We've never seen you at the monastery before. From now on, we'll be happy to serve you."

"I'm from Yanan Prefecture, west of the Pass. I used to be a major, under his excellency the garrison commander Old General Zhong. But because I killed many men, I took refuge in a monastery and became a monk. Before coming here, I was on Mount Wutai. My family name is Lu. On entering the Buddhist order I was given the name Sagacious. Even if surrounded by an army of thousands, I could hack my way out. What do you twenty or thirty amount to!"

The knaves loudly and respectfully voiced their agreement with these sentiments. They thanked the monk for his mercifulness and withdrew. Sagacious went into the house, put his things in order, then went to bed.

The next day, after talking the matter over, the rogues scraped some money together and bought ten bottles of wine. Leading a live pig, they called on Sagacious and invited him to join them in a feast. A table was laid in the overseer's compound. Sagacious sat at the head of the table, with the twenty to thirty rascals lining both sides. Everyone drank.

"Why are you spending so much money?" the monk asked.

"We're lucky," they replied. "Now that you are here, you can be our master."

Sagacious was very pleased. Wine flowed freely and the party grew lively. There was singing and talking and applause and laughter. Just as the merriment was at its height, crows were heard cawing outside the gate.

Some of the men piously clacked their teeth and they intoned together: "Red lips rise to the sky, white tongue enters the earth."

"What are you making such a blasted racket about?" demanded Sagacious.

The vagabonds replied: "When crows caw, it means there's going to be a quarrel."

"Rot!" said the monk.

One of the lay brothers who tilled the monas-



tery's fields laughed and said, "In the willow t beside the wall there's a new crow's nest. T birds caw from dawn to dusk."

"Let's get a ladder and destroy the nest," s some.

"I'll do it," volunteered several of the others

Feeling his wine, Sagacious went out with crowd to take a look. Sure enough, there wa crow's nest in the willow tree.

"Get a ladder and tear the nest down," s the men. "Then our ears can have a little pee and quiet."

"I'll climb up and do the job," boasted "and I don't need any ladder."

Sagacious looked the situation over, walk up to the tree and removed his cassock. He b and grasped the lower part of the trunk with right hand, while his left hand seized it higher then gave a tremendous wrench – and pulled t tree from the ground, roots and all!

The knaves dropped to their knees, cryl "The master is no ordinary mortal! He's truly c of the *Lohans*! If he didn't have ten million catt of strength, how could he have uprooted tl tree?"

"It was nothing at all," Lu said. "One of the days I'll show you how to handle weapons."

That night the vagabonds departed. But th came again the next day, and every day the after, bringing meat and wine to feast Sagaci for they positively worshipped him. They begg the monk to demonstrate his skill with weapons

After several days of this, Sagacious thoug to himself: "These fellows have been treating r day after day. I ought to give them a banquet return." He sent a few lay brothers into the city buy several platters of fruit and five or six bucke of wine, and he killed a pig and slaughtered sheep. It was then the end of the third lur month.

"The weather's getting warm," said S gacious. He had mats spread beneath the grea ash tree and invited the rascals to sit around a feast outdoors.

Wine was served in large bowls and meat big chunks. When everyone had eaten his fill, tl fruit was brought out and more wine. Soon tl feasters were thoroughly sated.

"The past few days you've demonstrate your strength, master," said the rogues, "but yc still haven't shown us your skill with weapons. would be fine if you could give us a perform ance."

"All right," said Sagacious. He went into th house and brought out his solid iron Buddhi staff, five feet long from end to end and weighin sixty-two catties.

His audience was amazed. "Only a man wit the strength of a water buffalo in his arms coul handle such a weapon," they cried.

Sagacious took up the staff and flourished effortlessly, making it whistle through the air. Th vagabonds cheered and applauded.

Just as the monk was warming up, a gentle man appeared at a gap in the compound wal "Truly remarkable," he commended. Sagaciou stopped his exercise and turned to see who ha spoken.

The gentleman wore a black muslin cap witl its two corners gathered together; a pair of inter linked circlelets of white jade held the knot of hai at the back of his head. He was dressed in a

en officer's robe of flowered silk, bound at the st by a girdle made of double strips of beaver I fastened by a silver clasp shaped like a tor- ie back. His feet were shod in square-toed ck boots. In his hand he carried a folding engdu fan. About thirty-five years old, he had a d like a panther, round eyes, a chin sharp as wallow's beak, whiskers like a tiger, and was y tall.

"Indeed remarkable," he said. "What excel- t skill."

"If he approves, it certainly must be good," d the vagabonds.

"Who is that officer?" queried Sagacious.

"An arms instructor of the Mighty Imperial ards. His name is Lin Chong."

"Invite him in. I'd like to meet him."

Hearing this, the arms instructor leaped in ough the gap in the wall. The two men greeted ch other and sat down beneath the ash tree.

"Where are you from, brother monk?" asked

"What is your name?"

"I'm Lu Da, from west of the Pass. Because I ed many men, I had to become a monk. In my uth, I spent some time in the Eastern Capital. I ow your honourable father, Major Lin."

Lin Chong was very pleased, and adopted gacious as his sworn brother on the spot.

"What brings you here today, Arms Instruc- ?" asked Sagacious.

"My wife and I just arrived at the Temple of e Sacred Mountain next door to burn incense. aring the cheers of your audience, I looked er and was intrigued by your performance. I d my wife and her maidservant, Jin Er, to burn e incense without me, that I would wait for them e gap in the wall. I didn't think I would actu- y have the honour to meet you, brother."

"When I first came here I didn't know any- dy," said Sagacious. "Then I became ac- ainted with these brothers and we gather gether every day. Today, you have thought well ough of me to make me your sworn brother. at makes me very happy." He ordered the lay othors to bring more wine.

Just as they were finishing their third round, e maidservant Jin Er, agitated and red in the ice, rushed up to the gap in the wall and cried: "Hurry, master! Our lady is having trouble with a an in the temple!"

"Where?" Lin Chong demanded hastily.

"As we were coming down the stairs of the ive Peaks Pavilion, a low fellow suddenly locked her way. He won't let her pass."

Lin Chong quickly took his leave of Sa- gacious. "I'll see you again, brother. Forgive ne!" He leaped through the gap in the wall and aced with Jin Er back to the temple.

When he reached the Five Peaks Pavilion he aw several idlers carrying crossbows, blowpipes and limed sticks gathered below the stair railing. They were watching a young man who was standing on the stairway with his back to them, locking the path of Lin Chong's wife.

"Let's go upstairs," the young man was urg- ng her. "I want to talk to you."

Blushing, the lady said, "What right do you ave to make sport of a respectable woman in times of peace and order!"

Lin pushed forward, seized the young man by the shoulder and spun him around. "I'll teach you to insult a good man's wife," he shouted, raising



his fist. Then he recognized Young Master Gao, adopted son of Marshal Gao Qiu, commander of the Imperial Guards.

When Gao Qiu first rose to high office he had no son to help him run his numerous affairs. And so he adopted the son of his uncle, Gao the Third. Since the boy was not only his cousin but now also his foster son, Marshal Gao loved him to excess.

The young scoundrel made full use of his foster father's influence in the Eastern Capital. His favourite pastime was despoiling other men's wives. Fearful of his powerful connections, none of the husbands dared speak out against him. He became known as the "King of Lechers".

When Lin Chong saw that he was Young Master Gao, the strength left his arms.

"This has nothing to do with you, Lin Chong," said Gao. "Who asked you to interfere!" He didn't realize that the lady was Lin Chong's wife. Had he known, the thing would never have happened. Seeing Lin Chong's hesitancy, he spoke boldly.

The commotion drew a crowd of idlers. "Don't be angry, Arms Instructor," one said. "The young master didn't recognize her. It was all a mistake."

Lin Chong's rage hadn't fully abated, and he glared at the rake with burning eyes. Some of the crowd soothed Lin Chong while others persuaded Gao to leave the temple grounds, get on his horse and depart.

Lin Chong was turning to go with his wife and Jin Er, the maidservant, when Sagacious, iron staff in hand, came charging into the temple compound with huge strides, leading his twenty to thirty vagabonds.

"Where are you going, brother?" asked Lin Chong.

"I've come to help you fight," said Sagacious.

"The man turned out to be the son of our Marshal Gao. He hadn't recognized my wife and behaved discourteously. I was going to give the lout a good drubbing, but then I thought it would make the marshal lose too much face," Lin Chong explained. "You know the old saying, 'Fear not officials - except those who officiate over you!' After all, I'm on his payroll. I decided to let the young rascal off this time."

"You may be afraid of the marshal, but he doesn't scare me a bit," shouted Sagacious. "If I ever run into that young whelp of his I'll give him three hundred licks of my iron staff."

Lin Chong saw that Sagacious was drunk and he said: "You're quite right, of course, brother. It was only because everybody urged me that I let him go."

"The next time you have any trouble, just call me and I'll take care of it!"

The knaves supported the tipsy Sagacious under the arms. "Let's go back, Reverend," they said. "You can deal with young Gao later."

Iron staff in hand, Sagacious said politely to Lin Chong's lady: "Your pardon, sister-in-law. Please don't laugh at me." And to Lin Chong he said: "Until tomorrow, brother." Then he and the vagabonds departed.

Translated by Sidney Shapiro
Drawings by Ou Zhiyu

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A Festival in the Land of Snow

TRAVELLERS' CORNER

On my journey through Tibet for several months, I was witness to an unusual event: for the first time in seventeen years the oldest monastery in Tibet, Samya (now shown on maps as Samyai), celebrated its great Dodechotpa Festival.

Samya the 'Inconceivable' is situated where the trees cease, where the bare mountains disappear into sand and stone, where the Yarlung Zangbo flows through a sea of wind-scoured dunes. A casual visitor is not likely to stumble across the place because it is not directly on the banks of the Yarlung Zangbo, as the Brahmaputra is known here. Yet it is not hidden behind a mountainside like Ganden Monastery, but set at the bottom of a valley in a tiny oasis which brightens its surroundings like an island in the ocean.

Few foreigners come here because, until 1985, Samya was a forbidden area, and even today it is not easily accessible. And besides, it is far from the beaten track, from the main tourist route between Lhasa and Kathmandu.

In Lhasa I had been informed that this important festival was to take place in June at the time of the full moon. Now I was sitting crammed into the back of a lorry with a crowd of pilgrims, with scarcely room to breathe. It seemed that all the tribes of Tibet were represented. There were nomads wearing smoke-blackened, oil-stained fur coats, carrying yak-skin containers filled with

rancid butter. There were proud Khampas, recognizable by their distinctive headgear. There were nomad girls dressed up in silver and coral jewellery, their hair braided into 108 plaits. The number 108 is sacred in Tibet: the teachings of Buddha consist of 108 volumes in the Tibetan translation; a large monastery has 108 temples.

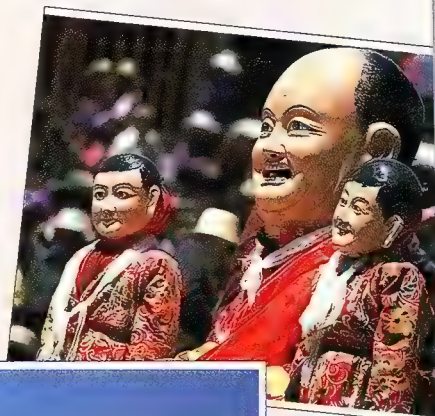
At a ford our adventurous journey came to an end. Instead of the old, yak-skin coracles we expected, we were met by wooden motorboats. With great skill, born of years of experience, the boatman steered his craft on a zigzag course across the river to avoid the sandbanks. On the other side of the river, mountains towered up, their corroded peaks and ridges seeming to touch the sky. The sun turned the stony desert into a baking-hot oven. A desolate valley marked with coloured prayer-flags, and then Samya came into view. At sight of the oasis, all our troubles were forgotten. The small houses built in a circle around the monastery were surrounded by cultivated fields.

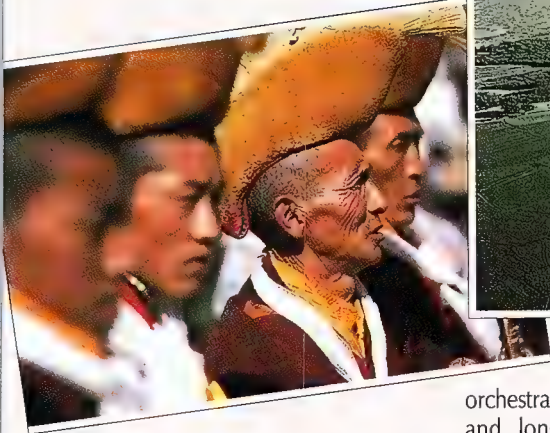
After the many years of suppression of religious beliefs I was unprepared for the scene which now met my eyes: the stream of pilgrims was endless. Hundreds of voices were murmuring — half-chanting — the oldest prayer known in Tibet: 'Om mani padme hum', 'Hail to the jewel in the lotus'. Many pilgrims had thrown themselves to the ground and were crawling on a circuit around the monastery. There were also professional worshippers among the crawlers, identifiable by their wooden pads for the hands and their leather aprons. Hawkers were selling *hata* — white silk scarves — for good luck, as well as amulets and pictures of

the Dalai Lama. Only storytellers and beggars were missing from the throng.

For three days this human prayer-wheel circled the monastery from dawn to dusk. After sunset the stream of pilgrims would stop, and the devout would gather in the forecourt of the main temple, while high above on the roof a few monks appeared to welcome with their music the appearance of the full moon. Like heralds from another world, they stood out as dark silhouettes against the sky. Their music, which affected the gathering deeply, was played on instruments called *gyaling* (a shawm or valved horn) and *ragdong*, as well as kettle-drums. Once heard, such music can never be forgotten. As suddenly as it had started, it ceased, and for a few moments the crowd remained there in utter silence. This was the end of the day for the pilgrims.

Next morning, long before sunrise, the pilgrims were on their way to the holy mountain not far from the monastery. Like an endless snake they wound their way up the hillside decorated with myriads of prayer-flags and heaps of stones. At each bump in the ridge leading to the summit, incense was offered





body passed a stone pile without adding another stone. The whole mountain was ly, an expression of the old animist faith Bon — which existed in Tibet before the ming of Buddhism. When, in the eighth ntury, Buddhism was introduced from dia, it faced bitter resistance from the Bon ests or shamans. Following a struggle, wever, the two religions adjusted to each her, and many ceremonies and traditions Bon were integrated into Buddhism, oducing the special flavour of Tibetan ddhism. Practices such as the offering of ense and the stone cults are survivors om the old religion, as are the many beings hich exist in the Lamaist pantheon impressing e by their frightening appearance.

All day long the pilgrims made their way ound the monastery and climbed the sacred ountain to make offerings. The terrible eat and the resultant dehydration were ounteracted by copious quantities of *chang*, e barley beer of the Tibetans. As on the ay before, their activities concluded with usic from the monks.

The next day — June 10 — the festival eached its climax with the 'Tsechu Cham', e dance of the tenth day, a sort of mystery lay in honour of the great Indian guru and aster of Tantric Buddhism, Padmasambhava. celebrated his defeat of the black magicians f the Bon faith. The triumph of Lamaism ver the pagan world of Bon magic is the 'Buddhist garment', overlaying the pre-Buddhist Cham dance that was originally eld as a reminder of the victory of light over arkness, of the new year over the old, of he coming spring and its fertility over the ark Tibetan winter.

The large area in front of the monastery as packed with pilgrims, with only a small pace kept free for the dancing thanks to the orbidding gaze of a few custodians. The

orchestra, with kettle-drums, drums, trumpets and long instruments shaped rather like alpine horns, took its place beneath a canopy at the end of the dance floor. The first dancers entered, accompanied by several musicians. These were the *atsari-bag*, the clowns, and their mere appearance drew a loud reaction from the audience. The *atsari-bag* were there purely for amusement, and appeared frequently between the various parts of the cult dances. Their masks are not considered sacred and can therefore be worn by laymen trained for the part. The audience had fun with them.

But then, with the beat of a kettle-drum, the proceedings became serious. Deadly silence reigned in the audience as the dancing skeletons entered. They had no hair, but huge prominent ears made of pasteboard, rather resembling elephant's ears. The diadem of five skulls worn by each was crowned with a magic flame. Their purpose in particular was to remind people how quickly this temporal existence on earth passes. With their skull masks, they realistically convey the transient nature of life and draw attention to the continuous cycle of rebirth. But before that can occur, the deceased must linger in 'Bardo', the limbo between death and rebirth, which lasts for forty-nine days according to the Tibetan *Book of the Dead*.



All the musicians started to play in a moving rhythm. The festival was approaching its climax. At the door of the monastery appeared dancers with no masks. Instead they were wearing black hats like pyramids, decorated with yak hair and colourful ribbons. These were 'Black Hat Dancers', representing an important event in Tibetan history.

It is said that Padmasambhava and his companion, the eminent monk Shantarakshita, founded Samya Monastery in 775 under King Trisung Detsan (reign dates 755-797), establishing here Tibet's first Buddhist *sangha* or community of monks. In 791 Buddhism was proclaimed the official religion. But King Lang Darma (reign dates 836-842) remained devoted to the old Bon faith and took bloody revenge on Buddhism when he came to power. He destroyed all monasteries and persecuted their followers. Samya Monastery did not escape the destruction. History relates that only three monks survived, one a hermit. It was this hermit who later killed King Lang Darma at a great festival during the so-called 'Dance of the Black Hats'. Since then this dance, originally part of the Bon religion, has formed the highlight of every Tibetan Buddhist Cham dance.

And so it was at Samya. But after the Black Hats entered the dance floor, as the crowd was enthusiastically responding to their dance, the sky darkened suddenly. And, as the saints of Tibetan Buddhism started to rebel against the adoption of the pagan element from Bon magic, a violent storm erupted. The festival ended amid the roaring of the elements. The Tibetans remained unmoved; this was just another face of their 'Land of Snows', which they call 'Boyul' — the land of refuge.

Bruno Baumann

Shaolin Monastery and Mount Songshan

One of Henan's most famous attractions, the **Shaolin Monastery** is equipped with facilities such as restaurants, food stalls, a guesthouse and souvenir shops. It is set on Mount Songshan, north of Dengfeng.

The monastery comprises not only the monastery proper but also Ta Lin (Stupa Forest) half a kilometre to the west, Chuzu (Founder's) Hall to the northwest, Nanyuan (South Garden) on the south bank of the River Shaoxi, Erzu Hall further south atop a peak, Sanzu Hall at the foot of Mount Taishi to the east, as well as sundry ancient pagodas and tablets.

The major complex of the monastery is called **Changzhuyuan**. This is where Buddhist activities are carried out. It measures over three hundred metres from the entrance archway northwards to the end of the seventh hall, and covers about 40,000 square metres.

Between the entrance and the first hall is the **Martial Arts Sculpture Hall**, completed in recent years. The sculptures are based on monks practising different kinds of Shaolin martial arts using just bare hands or weapons. There are even carvings demonstrating acrobatic feats on the roof.

Tianwang (Heavenly King) Hall, the monastery's major hall, was badly burnt in a fire and has not been properly repaired to date. But it does contain a stone tablet depicting the Indian monk Bodhidharma crossing the River Yangtse on a reed on his way to Shaolin. On the brick floor of **Qianfo (Thousand Buddha) Hall**, which was built in 1588 in the Ming dynasty and renovated in the Qing, are forty-eight dents several inches deep. They are the result of generations of monks practising martial arts. On the wall is a magnificent 320-square-metre Ming mural that depicts five hundred arhats paying homage. To the east of Qianfo Hall is the **Baiyi (White Robe) Hall** which has eight murals. Executed in the late Qing, they feature Shaolin monks in combat and at practice, presenting something like a painted training manual.

The **Stupa Forest** is the burial place of generations of Shaolin's abbots and senior monks. There are now over 230 stone memorials, erected between 791 in the Tang dynasty and 1808 in the Qing dynasty, over an area of about 1,400 square metres. The stupas differ in height, shape, building materials and decorative patterns.

Chuzu Hall is a small complex built in the Song dynasty on a small hill below Wuru Peak in memory of Bodhidharma. It is also Henan's oldest brick and wood structure. On Wuru Peak is **Bodhidharma Cave**. About six metres deep, this is the cave where Bodhidharma is said to have sat facing the wall for nine years to meditate. A path leads up to it from behind Chuzu Hall. From the major complex at Shaolin Monastery, it takes about two hours to visit these two sites.

A recent addition to the monastery is the **Shaolin Martial Arts Gymnasium**, a large complex of 32,000 square metres. Its main

hall can accommodate 560 people. The gymnasium is the venue for martial arts performances, competitions and courses.

Other attractions on **Mount Songshan**, actually a range of seventy peaks rising to 1,500 metres, include Zhongyue Temple, Songyang Academy, Guanxing Terrace and Xia-dynasty relics.

At the foot of Mount Taishi and covering over 100,000 square metres, **Zhongyue Temple** is the largest and most important of all the Taoist temples on Songshan, just as Shaolin Monastery is the most significant and famous of all Songshan's Buddhist temples. The **Songyang Academy** was one of the four most important centres of learning in China during the Song dynasty. Built in the early Yuan dynasty by an astronomer, **Guanxing (Star-Watching) Terrace** is one of China's earliest observatories. Near Gaocheng is an important **site of Xia relics**. The Xia (c. 21st - 16th century B.C.) is said to be China's first dynasty evolved from primitive tribal society and was established on the Central Plains. For more on these Xia relics and their connection with Yu the Great, please see CHINA TOURISM no. 107.

Apart from the Songyang Academy, which is north of Dengfeng, the other sites are all situated east of Dengfeng.

For those who want to take only a quick look at Shaolin Monastery, there is a one-day trip to Shaolin from both Zhengzhou and Luoyang. The trip usually includes the Zhongyue Temple.

Anyone who has more time to spare will have no problems getting there on their own. Long-distance buses cover the 82 kilometres between Zhengzhou and Dengfeng several times daily. There are buses from Dengfeng to Shaolin.



More on Kaifeng

Kaifeng, located in Henan on the Lanzhou-Lianyungang Railway, is seventy-one kilometres east of the provincial capital, Zhengzhou. The latter has the closest airport, and is also the junction for the Beijing-Guangzhou line. Zhengzhou's local tourism bureau, located near the railway station, now organizes a day trip to Kaifeng which includes the Xiangguo Monastery, Iron Pagoda and Dragon Pavilion — attractions not covered in our Special Features article.

Xiangguo Monastery Founded in 555, the present group of buildings dates from 1760. Among the major treasures are an almost ten-metre-high statue of thousand-armed, thousand-eyed Guanyin said to have been carved from a single ginkgo trunk and a giant bronze bell weighing five tons which was cast in 1768. One of the monastery's most illustrious guests is said to have been Kukai (774–835), the Japanese monk who founded the Shingon Buddhist sect (see CHINA TOURISM no. 84).

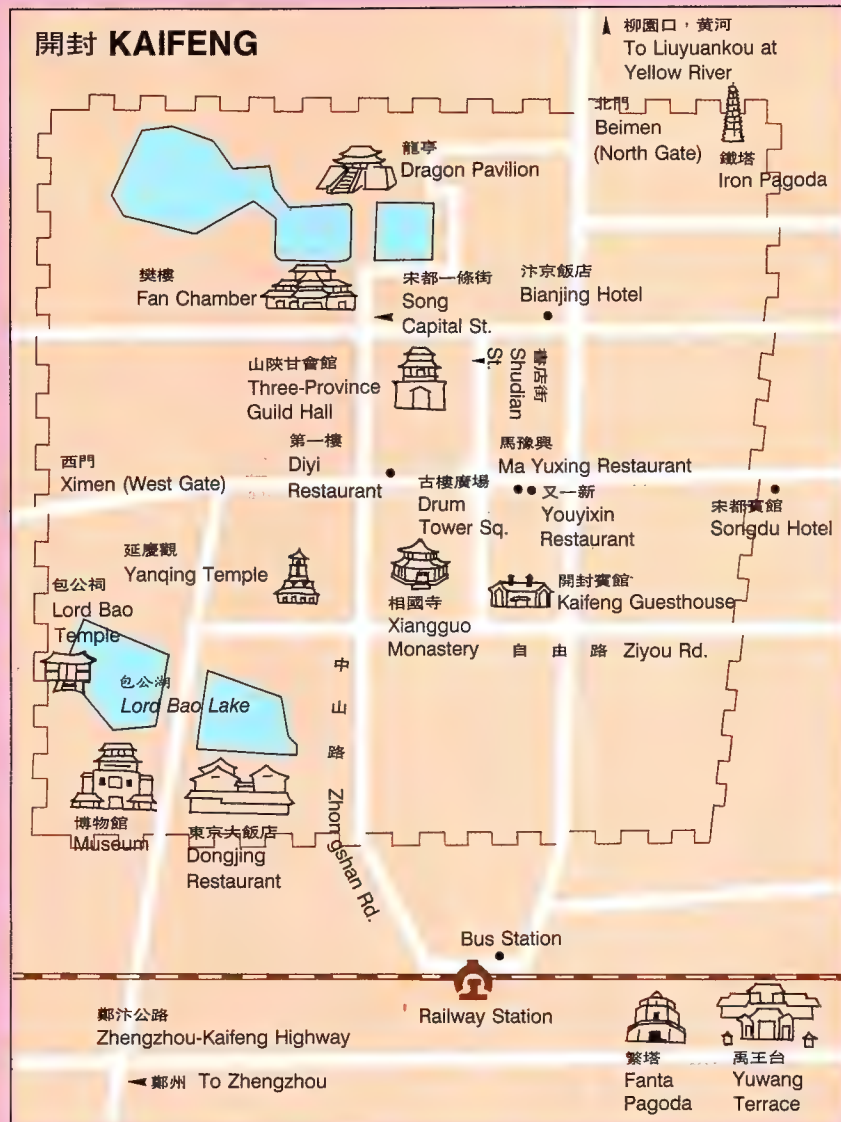
Iron Pagoda Built in the first year (1049) of the reign of Emperor Renzong of the Northern Song (960–1127), this octagonal pagoda is thirteen storeys and fifty-five metres high. Its structure is brick; the name comes from its outer covering of glazed brown bricks which give it the appearance of iron. The bricks are carved with dozens of designs, including flying apsaras and unicorns. In the vicinity of the pagoda is a magnificent hall containing a Song-dynasty bronze Buddha 5.14 metres tall and twelve tons in weight.

Dragon Pavilion The main hall stands atop a green brick platform ten metres high. Seventy-two steps lead up to the hall, which is in Qing-dynasty style, with eave-roofed balconies and stone balustrades. The wooden roof is covered with yellow and green tiles. The great hall and side halls are now used as exhibition rooms, with artefacts dating from the Song dynasty. The Dragon Pavilion is set in a park with rockeries, willows and two lakes nearby.

Historical Cuisine

The former capital is also renowned for its culinary traditions dating back to the Northern Song when, as the largest city in the world, it was replete with eating houses, wineshops and taverns, snack shops, etc. Some of the restaurants still exist, at least in name, albeit in a reconstructed form. And some of the emperors' favourites can still be tasted in Kaifeng.

The most famous dish of the **Youyixin Restaurant** is sweet and sour carp with noodles. The carp are brought live from the



Huanghe and kept in tanks until required. Fish weighing at least one kilo are used for the dish. They are eaten with the sauce and with long strands of fried noodles called *longxumian* (dragon's whisker noodles).

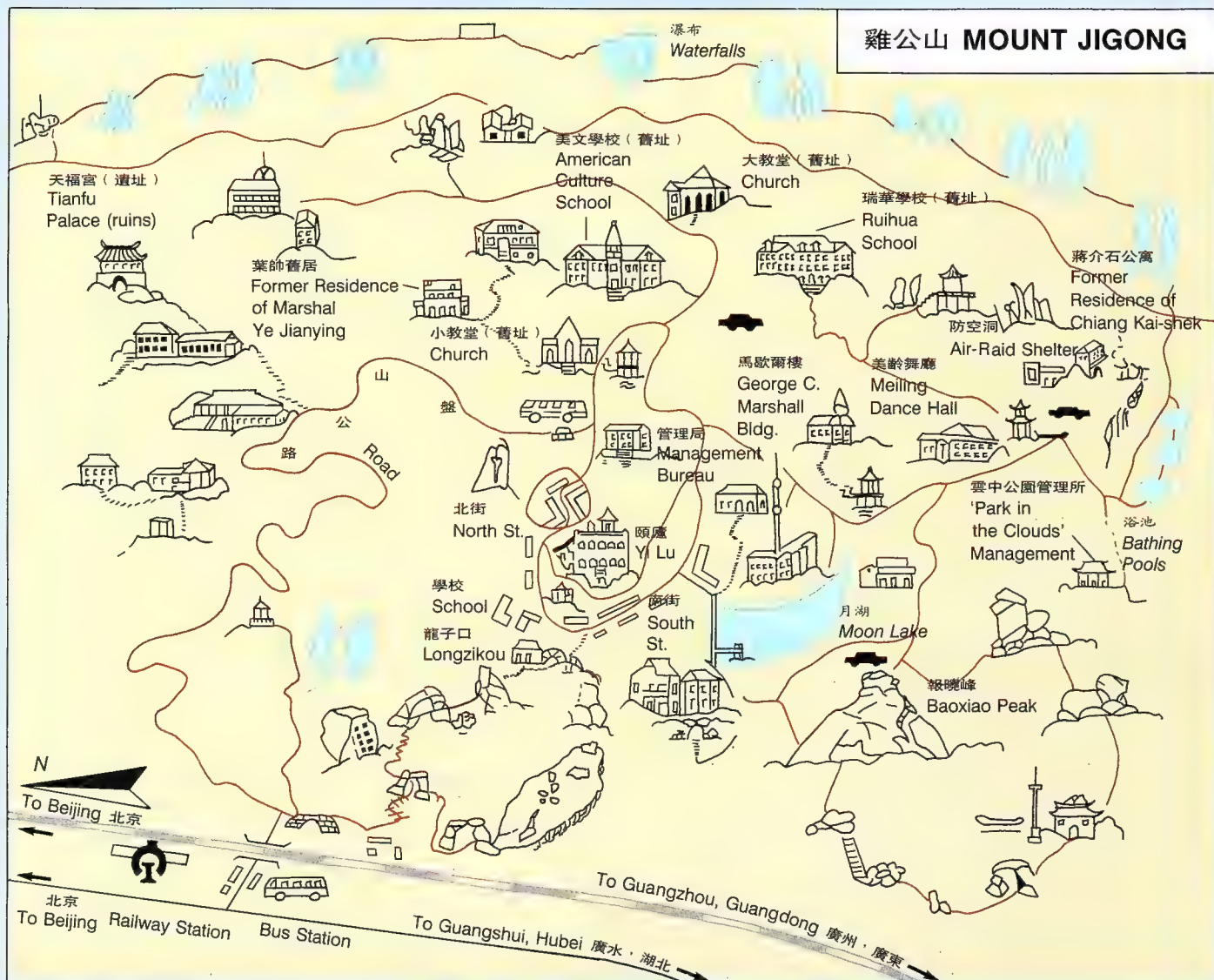
The **Di Yi Restaurant** is known for its *xiaolong baozi*, steamed Chinese ravioli. The stuffing for the ravioli is made from minced leg of pork and best-quality flour. Another restaurant specializing in stuffed dumplings is **Daoxiangju**, established in the Qing dynasty.

One dish of extraordinary complexity — *tao sibao* (Four Treasures) — is no longer found in ordinary restaurants. However, what is said to be an excellent version is served in the banqueting hall of the city's **Songdu Hotel**. For this, a Peking duck, a chicken, a pigeon and a quail are de-boned without losing their shape. The quail is first stuffed with sea cucumber, squid and mushrooms, the opening is sewn up, and the quail is placed in boiling water for a few minutes. It is then used to stuff the pigeon,

which is used to stuff the chicken which, presumably with extreme difficulty, is used to stuff the duck! The whole amalgamation is then steamed.

Henan: Past Coverage in CHINA TOURISM

- No. 58 Shaolin Kungfu
- No. 71 Henan Special (Central Plains, history and historical relics, martial arts, Yuan Shikai Mausoleum)
- No. 84 *Huogong*: Fire Breathing to Cure Ailments
- No. 85 The Million Kang Villa
- No. 87 Longmen Caves
- No. 91 Homeland of Hua Mulan
- No. 104 Luoyang's Ancient Tombs Museum
- No. 107 Three Que of the Songshan Range



Mount Jigong

The mountain resort presented in our Special Features section is situated in the far south of Henan Province, around thirty-eight kilometres south of the city of Xinyang.

The climate there is characterized by a long winter and a short, cool summer, with spring and autumn of roughly equal length. The average annual rainfall is 134.5 millimetres, the average annual temperature 12°C. In summertime, the temperature rises to an average of 23°C, while in winter it

may fall to -6°C. The mountain is attractive in all seasons, with blossoms in the spring, the gentle warmth of summer, a blaze of red leaves in the autumn, and a coating of white in the depths of winter. Mist occurs for almost a third of the year, with the 'sea of clouds' beloved of the Chinese a frequent sight after rain.

The easiest routing for those wishing to visit the mountain resort from Hong Kong or Guangzhou would be to fly to Wuhan, capital of neighbouring Hubei Province, then take a train to Xinyang. There is in fact a railway station at the foot of the mountain, but express trains on the Bei-

jing-Guangzhou line will not halt there. It is best to take a bus for the stretch from Xinyang to Mount Jigong. Buses run every half-hour, and travelling time is around one hour.

There are two main ways into the mountain itself: a motorable road climbs to the parking lot at Baojian Pass (nine kilometres from the mountain's foot) or there is a footpath up to Longzikou (four kilometres). Hotels, restaurants, shops, sanatoriums, a post office, bus services, etc., are all located on the mountain's flat top. Maps and guidebooks of the area are available locally.

The Huanghe in Henan

From the Great Bend in Inner Mongolia, the Huanghe (Yellow River) winds its way southward between Shaanxi and Shanxi for the entire length of Shanxi, then turns east into Henan, passing to the north of Luoyang, Zhengzhou and Kaifeng. Along this Henan stretch of the river, in its middle reaches, at least three areas have been opened up to tourists.

1) Sanmenxia

The Sanmenxia Municipal Tourist Bureau organizes a short cruise from the city of Sanmenxia, located in the northwestern corner of the province. The river tour departs from Sanmenxia Dam and ends at Dayudu (Dayu Crossing). Covering about one hundred kilometres, it takes in the scenery and historical sites along the riverbanks, as well as giving an insight into the busy shipping along the river itself. Arrangements can be made for participants to go on land and explore certain sites. The tour takes between four and five hours.

A longer tour, jointly organized by the Shanxi and Henan Travel Bureaux, runs from Yuncheng in Shanxi to Sanmenxia. Covering some 175 kilometres, this basically follows the course mentioned above, but in reverse order, with the added interest of land travel between Yuncheng and Dayudu.

Here are some of the highlights:

Henan

Sanmenxia Dam 106 metres high and 908 metres wide, this is the largest dam across the Huanghe. It is situated in the gorge northeast of Sanmenxia City and connects Henan and Shanxi.

Zhongliu Dizhu (Rock in Midstream)

Rising seven metres above the raging waters below the Sanmenxia Dam, this huge rock has on it numerous inscriptions left by travellers, among them some renowned historical figures.

Yellow River Ancient Path A formerly used narrow and treacherous path on the sheer cliff along the river.

Guo State burial pits The burial site of a nobleman of the ancient State of Guo, which came to an end in the late seventh century, has been discovered near Sanmenxia. The five chariots and ten horses excavated from one of the pits are among the best preserved of their kind ever found in China.

Cave-dwellings Ancient dwellings still in use by local people can be observed along the river.

Hot spring The spring, lying sixteen kilometres west of Sanmenxia, contains minerals. Its water is constantly at a temperature of around 61°C to 65°C.

Baolunsi Pagoda Situated on the site of ancient Shanzhou City outside Sanmenxia and dating back eight hundred years, the pagoda is one of China's four 'echoing' constructions. If you clap your hands at a certain point outside, facing the pagoda, you will be answered by a series of echoes like the croaking of frogs.

Hangu Pass Built in the Zhou dynasty (770–221 B.C.), this is one of China's earliest passes, snaking through sheer cliffs. Archaeologists have uncovered an ancient arsenal and an execution ground, among many other discoveries.

Sites of Yangshao Culture Relics from five to six thousand years ago attributed to the Neolithic Yangshao Culture were first unearthed in Yangshao Village in Henan's Mianchi County in 1921.

Shanxi

Dayudu (Dayu Crossing) It is said that Yu, one of China's legendary emperors, often passed this point during his famous feats to regulate rivers and watercourses to prevent flooding.

Yongle Palace Known for its beautiful murals that cover an area of 960 square metres, this palace was constructed over a period of one hundred and eighteen years from 1240 to 1358.

Guan Yu Temple Guan Yu was a historical personage from the Three Kingdoms Period (220–280), a great general who became a byword for his extreme loyalty and was later deified. Said to have been built during the reign of the first emperor of the Sui (581–618), this temple in Jiezhou surpasses all other Guan Yu temples both in scope and artistry.

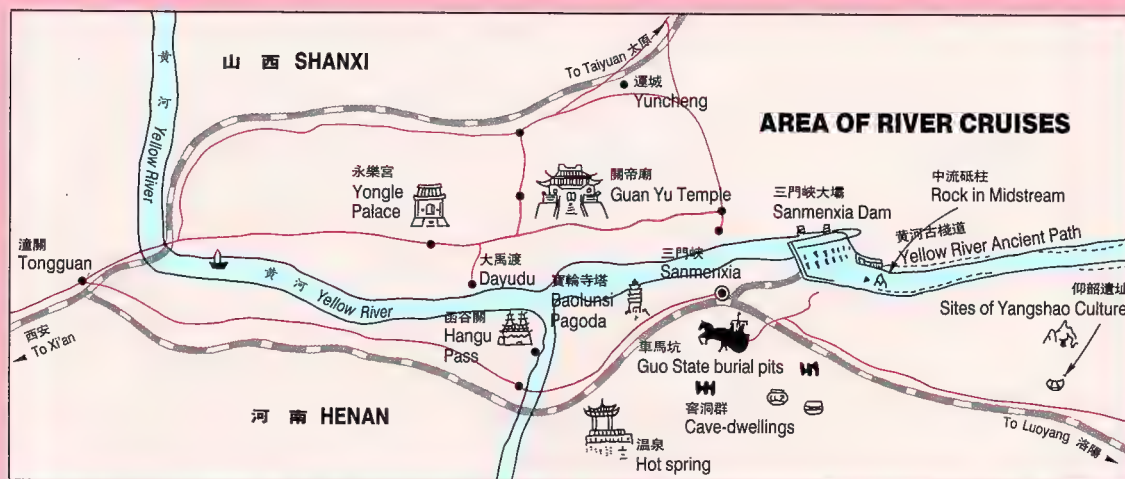
2) Zhengzhou

The river's course takes it about twenty-seven kilometres north of Zhengzhou proper. A huge sluice gate draws the water up Mangshan Hill on the south bank and feeds it into pipes conducting it towards the city. The Mangshan Hill area is now a park with restaurants, shops and a guesthouse modelled on the typical loess cave-dwellings. The park also contains a large number of stone tablets, collectively called the Yellow River Stele Forest, for anyone interested in Chinese calligraphy. Horses and rowing boats are available for hire.

For those interested in learning more about the Huanghe, not far east of Henan Provincial Museum in northern Zhengzhou is the Yellow River Exhibition Hall. This contains exhibits with detailed descriptions of the river's geographical features, catastrophes caused by floods, and water conservancy projects and methods employed to control the river.

3) Kaifeng

At the Liuyankou Crossing north of Kaifeng the river is very wide and flanked by fifteen-metre-high embankments covered with poplars and willows. Once past Mangshan Hill at Zhengzhou, the river bed abruptly levels out and large amounts of sediment accumulate; as a result the river bed at Kaifeng is seven to eight metres above ground level. There is a lookout point, but few tourist facilities have been set up so far. The major attraction remains the river itself in its raised bed.



Flights to and from Luoyang

Route	Days of Week	Dep.	Arr.	Flight No.
Guangzhou-Luoyang	2	11:45	14:00	3395
	5	11:45	14:00	3361
Luoyang-Guangzhou	2	14:45	17:00	3396
	5	19:05	21:20	3362
Beijing-Luoyang	5	16:55	18:20	3108
Luoyang-Beijing	5	14:45	16:10	3107

(Valid Spring, 1990)

Flights to and from Zhengzhou

Route	Days of Week	Dep.	Arr.	Flight No.
Beijing-Zhengzhou	1	16:35	17:50	3106
Zhengzhou-Beijing	1	14:25	15:40	3105
Tianjin-Zhengzhou	2 3 5	09:45	11:45	6309
Zhengzhou-Tianjin	2 3 5	16:55	18:45	6310
Guangzhou-Zhengzhou	1	11:45	13:40	3391
	3 7	11:40	13:35	3397
	4 6	11:45	13:40	3393
Zhengzhou-Guangzhou	1	18:45	20:40	3392
	3 7	20:20	22:15	3398
	4 6	14:25	16:25	3394
	2	09:40	15:20	7301
Hong Kong-Zhengzhou	3 5 7	17:30	19:30	CA374
Zhengzhou-Hong Kong	3 5 7	14:25	16:40	CA373

(Valid Spring, 1990)

Train Schedules

Beijing-Anyang-Zhengzhou-Xinyang-Hengyang-Guangzhou

251 F.T.	145/148 F.T.	61 Exp.	47 Exp.	37 Exp.	15 Exp.	5 Exp.	1 Exp.	Train Station	No.	2 Exp.	6 Exp.	16 Exp.	38 Exp.	48 Exp.	62 Exp.	146/147 F.T.	252 F.T.
23:59	09:22	12:08	19:04	18:15	22:30	23:27	07:44	Beijing		19:40	09:16	06:00	13:18	10:32	05:35	04:30	06:44
04:15	13:33	15:34	22:45	21:56	01:56	03:08	11:10	Shijiazhuang		16:18	05:41	02:45	09:48	07:02	02:20	00:31	01:58
07:35	16:39	—	01:28	—	—	—	14:05	Anyang		13:16	—	—	—	04:11	—	21:14	22:32
09:29	18:07	19:44	—	—	—	07:06	15:35	Xinxiang		—	01:32	—	—	—	21:59	19:44	20:49
10:30	19:20	20:58	04:00	02:58	06:55	08:20	16:51	Zhengzhou		10:47	00:22	21:36	04:40	01:41	20:49	18:34	19:38
	23:57	01:04	07:56	06:54	10:49	12:16	20:47	Xinyang		06:23	20:25	17:39	00:42	21:44	16:16	13:33	
	03:14	04:12	11:04	10:02	—	15:27	23:55	Hankou		—	—	—	21:29	18:31	—	—	
	03:47	04:45	11:37	10:23	14:11	16:00	00:31	Wuchang		02:46	16:39	14:02	20:54	17:35	12:39	09:34	
	07:09	—	14:48	—	—	19:12	03:50	Yueyang		23:35	13:28	—	—	14:24	—	06:05	
	09:29	09:51	17:00	—	19:13	21:22	06:00	Changsha		21:20	11:21	08:57	—	12:16	07:35	03:53	
			20:08	—	22:05	00:16	—	Hengyang		—	08:19	05:53	—	08:52	From Kunming	From Nanchang	
	To Nanchang	To Kunming	02:20	—	04:15	To Nanning	—	Shaoguan		From Nanning	23:54	—	—	02:50	—	—	
			05:55	—	07:55	—	—	Guangzhou		—	20:00	—	—	22:50	—	—	

Train Schedules

Xuzhou-Kaifeng-Zhengzhou-Luoyang-Xi'an

383 O.	343/342 O.	301 O.	345 O.	139/138 F.T.	159/158 F.T.	167/166 F.T.	Train Station	No.	168/165 F.T.	160/157 F.T.	140/137 F.T.	346 O.	302 O.	344/341 O.	384 O.
				From Shanghai	From Shanghai	From Shanghai			To Shanghai	To Shanghai	To Shanghai				
				18:45	05:16	01:06	Xuzhou		23:01	04:37	10:51				
				18:17	22:50	09:42	Kaifeng		18:28	00:07	06:35	16:41	To Xinxiang	To Xinyang	
				17:51	19:17	19:16	Zhengzhou		17:20	23:02	05:30	15:42	20:24	11:05	
				20:22	21:42		Luoyang East			19:54	—		18:18	07:55	
				21:01	20:31	22:00	Luoyang			19:41	03:18		18:04	07:42	07:44
				23:56		01:23	Sanmenxia				00:40		15:27		04:56
				00:30		02:03	Sanmenxia West				00:10		14:58		04:26
				05:29		06:55	Xi'an				19:32		10:16		22:17

Exp. — Express F.T. — Fast through passenger train O. — Ordinary passenger train

Average Climatic Conditions in Henan Province

		Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Anyang	Temperature (°C)	-1.8	1.0	7.4	14.8	21.0	25.9	26.9	25.4	20.7	14.5	6.8	0.2
	Rainfall (mm)	3.7	9.0	14.5	29.5	37.0	57.8	186.4	147.0	56.7	36.5	21.6	6.5
Luoyang	Temperature (°C)	0.3	2.7	8.6	15.4	21.3	26.6	27.5	26.2	21.2	15.3	8.3	2.3
	Rainfall (mm)	6.9	12.5	25.4	45.1	47.0	66.3	141.5	95.8	74.7	46.0	30.6	9.3
Kaifeng	Temperature (°C)	-0.5	1.8	7.5	14.6	20.7	25.9	27.1	25.9	21.0	15.0	7.7	1.4
	Rainfall (mm)	6.4	10.4	24.2	43.6	43.4	81.3	166.6	118.9	64.3	39.4	26.4	9.4
Zhengzhou	Temperature (°C)	-0.3	2.2	7.8	14.9	21.0	26.2	27.3	25.8	20.9	15.1	7.8	1.7
	Rainfall (mm)	8.6	12.5	26.8	53.7	42.9	68.0	154.4	119.3	71.0	43.8	30.5	9.5

Luoyang's Ancient Treasures

Like Kaifeng, Luoyang is very easy to reach as it lies on the Lanzhou-Lianyungang Railway and it also has a domestic airport. There are buses serving all the major sites in and around the city. These include the following, which have major artistic and religious significance in China.

Longmen Caves One of China's three major cave-temple complexes (the others being the Mogao Grottoes at Dunhuang, Gansu, and the Yungang Grottoes at Datong in Shanxi), these are situated thirteen kilometres outside the city. They stretch for around one kilometre along both banks of the River Yihe.

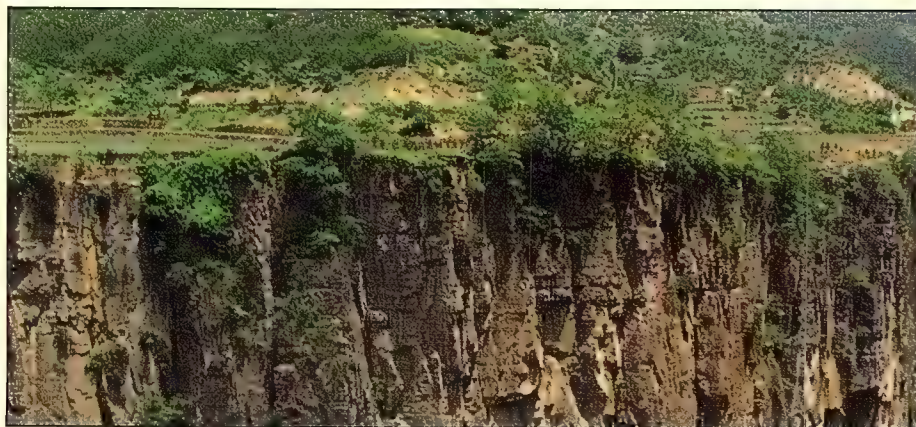
Work started on them in 494 when a Northern Wei (386–534) ruler moved his capital to Luoyang from Datong. The Northern Wei were strong supporters of Buddhism, and Buddhist art underwent great development during the period. The cave-temples were excavated and carved right through until the Tang dynasty (618–907) and even, in reduced numbers, until the twelfth century.

There are more than 2,000 caves and niches containing more than 100,000 statues and carvings. The largest of them, the sublime Vairocana Buddha at Fengxian Temple, is 17.14 metres tall, the smallest Buddha image just two centimetres high. For more details on this very important site, please refer to CHINA TOURISM no. 87.

Baima (White Horse) Temple With a history reaching back 1,900 years, the temple situated in Luoyang's eastern suburbs was built in the year 68 and is thought to have been China's first Buddhist temple.

Its name comes from the legend that a golden deity appeared in a dream to Emperor Ming of the Eastern Han dynasty (25–220). His advisors told him it must have been a Buddha from the Western Regions (a term the Chinese used for what is now Xinjiang and parts of Central Asia). The emperor accordingly sent an envoy to learn more about Buddhism. In Afghanistan the envoy met two Indian monks who eventually accompanied him back to the Han capital, Luoyang, with a horse carrying their Buddhist scriptures and statues. They lived out their lives there, preaching and teaching; their tombs can be seen in the temple.

Rebuilt many times, the present complex of around four hectares dates from the Ming dynasty. It contains many fine buildings and statues, including several sets of eighteen arhats. There is also a Ming-dynasty bronze bell weighing 1,250 kilos and, to the southeast, a thirteen-storey brick pagoda twenty-four metres high, dating from 1175.



(Continued from page 15)

Into the Taihang Mountains

Owing to limited time, we could only pay a visit to the Yangtai Temple, which stands against Tiantan (Heavenly Altar), the main peak of Wangwu, facing Mount Jiuzhiling. Since Tiantan Peak is in the shape of a phoenix head with Jiuzhiling as its tail, people in olden times believed that the Yangtai Temple sat on the exact spot where 'the scarlet phoenix salutes the sun', hence the name Yangtai (Sun Terrace).

According to historical records, this temple was erected by Sima Chengzhen, master of the Maoshan Sect of Taoism in 714 (second year of the reign of the Tang emperor Kaiyuan) by imperial order. Renovated over succeeding generations, it now consists of Sanqing (Three Purities) Hall, Yuwang (Jade Emperor) Pavilion, east and west wings with corridors and living accommodation for Taoist priests. In disrepair for many years now, none of these halls is open to the public and there was nothing we could do but study the decorative carvings outside the buildings.

Looking closely at the Yuwang Pavilion, we found that on the *dougong* brackets of this three-storeyed wooden structure there were simple carvings of dragons in clouds. Carvings in bold relief adorned the twenty Ming-style square stone columns with eaves propping up the corridors enclosing the pavilion.

When we came to the eastern side of the temple, villagers pointed out with pride a half-excavated mountain range, said to be the place where the Foolish Old Man of ancient fable and his family tried to dig away the mountain in front of their house. Tiantan Peak behind the temple is reputedly where Huangdi (the legendary Yellow Emperor) received from Jiutian Xuan Nü — a Taoist fairy with the head of a human and the body of a bird — magic spells and military tallies with which to defeat the joint armies of the tribal leaders Chi You and Kua Fu....



The Foolish Old Man

This is the hero in an ancient Chinese fable entitled *Yugong Yi Shan (The Foolish Old Man Who Removed the Mountains)*, first recorded in an ancient work of the Warring States Period (475–221 B.C.).

He was an old man of ninety, says the fable, who lived in northern China and was known as the Foolish Old Man of North Mountain. His house faced south and beyond his doorway stood two great peaks, Taihang and Wangwu, obstructing the way. He made up his mind to remove these mountains. After consulting his wife, he and his family members took up their hoes, and set about digging the rocks and earth of the two mountains, moving them away basketful by basketful with shoulder-poles. They worked hard in the midst of great difficulties.

Another greybeard, known as the Wise Old Man, saw them and laughed at them, remarking that it was foolish of them to have undertaken this impossible feat. How could they, a handful of people, remove two big mountains?

The Foolish Old Man replied, 'When I die, my sons will carry on; when they die, there will be my grandsons, and then their sons and grandsons; and so on, forever. High as they are, the mountains cannot grow any higher, and with every bit we dig, they will be that much lower. Why can't we clear them away?'

With this refutation of the Wise Old Man's erroneous view, he turned back to his digging and went on day after day, unshaken in his conviction. God, moved by this, sent down two angels, who carried the mountains away on their backs.

Translated by Ren Jiazheng

International Kite-Flying Events

Weifang in Shandong Province will be hosting its seventh International Kite-Flying Meeting from April 1 1990. The fourth Chinese Kite-Flying Competition will take place at the same time in this town famous for its kite-making traditions.

Day-Use Room Package Extended

In CHINA TOURISM no. 113, we reported that the Regal Airport Hotel at Hong Kong's Kai Tak Airport was offering a discounted day-use room package until the end of February 1990.

This has proved so popular that the hotel has decided to extend it until December 31 1990. Same-day arrival passengers holding a confirmed onward air ticket or valid boarding pass are entitled to a 50% discount on published room rates. Rooms are available up until 9 p.m. A further discount covers the cost of the airport tax (HK\$100 per adult, HK\$50 per child of 2-12).

Museum in Old Hakka House

A branch of the Hongkong Museum of History has now opened at 14 Kut Shing Street, Chai Wan, Hong Kong, less than five minutes' walk from the Chai Wan MTR station. It is known as the Law Uk Folk Museum, and the 200-year-old building of which it consists was in fact the dwelling of the Law family until the 1960s. The house and its exhibits — simple wooden furniture and farming implements — reflect the spartan lifestyle of the Hakka farmers who are thought to have settled here in the early Qing dynasty from the eastern part of Guangdong. A single-storey annex has been built close to the house to display more artefacts and life-size models depicting the Hakkas at work.

Admission is free. Opening hours: Tuesday to Saturday 10 a.m.-1 p.m. and 2-6 p.m., Sunday and public holidays 1-6 p.m. The museum is closed on Monday.

Year of Horse Commemorated

According to the traditional Chinese lunar calendar, the Year of the Horse commenced on January 27 1990. It has been welcomed in China with special coins and a stamp.

A set of nine gold and silver coins was issued on December 27 1989. It features horse designs drawn by Xu Beihong, a famous artist who specializes in painting horses.

The Ministry of Posts and Telecommunications, for its part, has issued a stamp with a face value of eight fen, the eleventh in the series marking the twelve-year cycle of the traditional calendar. The colourful stamp portrays a black horse with a red mane and blue tail.

More Beauty Spots Opened

The Henan Provincial Government recently announced the opening of nine more tourist destinations to the outside world. These include Mount Zhaya, Mount Yuntai, famous for its mists and waterfalls, Wulongkou, with its large monkey population, and Lake Nanwan, noted for its wild birds.

Archaeology Update

More Neolithic finds have been unearthed in Kaifeng, Henan Province, capital of many ancient states and dynasties. Recent finds included pottery and stone implements; more than one hundred relics were in an excellent state of preservation. House foundations, cellars, cooking pits and drainage ditches have also been identified.

In Sichuan, relics from the Shang (16th-11th centuries B.C.) and Zhou (11th century-221 B.C.) dynasties have been excavated. Experts believe the pottery and stone tools found demonstrate a relationship between the two ancient states of Ba and Shu.

Xiangfan Airport Opens

The airport at Xiangfan in north-western Hubei Province has started operation. With a runway 1,800 metres long (to be extended to 2,600 metres in a second phase), this is now the closest approach by air to Mount Wudang, the Taoist holy mountain (see CHINA TOURISM no. 103). There is currently a Xiangfan-Wuhan-Guangzhou connection once a week. A Beijing-Xiangfan-Guangzhou route and links between Xiangfan and Shanghai, Xi'an, Chongqing, etc., are to be introduced at a later date.

Relics of the Shanrong

An exhibition on the Shanrong tribe has opened at the Badaling section of the Great Wall northwest of Beijing. It features ten tombs and sundry relics of this tribe, which lived in the northern part of what is now Hebei Province more than 2,000 years ago. Archaeologists have unearthed a total of 597 tombs and more than 11,000 gold, bronze, pottery, jade and bone relics since the first finds were made in 1984. The Shanrong culture is said to be the earliest and best-preserved Bronze Age culture of northern peoples so far discovered in the vicinity of Beijing.

Ocean Park's Middle Kingdom

This January, Ocean Park — the amusement complex near Aberdeen on Hong Kong Island's south side — unveiled its newest attraction: a theme park entitled Middle Kingdom. Presenting highlights from thirteen dynasties and 5,000 years of Chinese history, the 10,000-square-metre Middle Kingdom also gives practical insights into many of China's ancient crafts. There are demonstrations of wine-making, painting, calligraphy and pottery-making; there is a Han-dynasty smithy, a lacquer workshop, silk-weaving, paper-making and even straw grasshopper-making!

Tableaux present some of China's most significant inventions and historical figures, and several times a day visitors are treated to a 45-minute show featuring lion-dancers, Qing-dynasty dancers, martial arts, acrobatics and magic. You can wander through a Sui and Tang market square and explore a full-size replica of the Ming-dynasty admiral Zheng He's ship....

Middle Kingdom is open every day from 10 a.m. to 6 p.m. Admission charges are HK\$140 for adults, HK\$70 for children (6-17), with a discount for groups. The entrance is adjacent to the escalator entrance to Ocean Park on Shum Wan Road, beyond the Aberdeen Marina and Boat Club. A Citybus operated by Ocean Park shuttles between the Middle Kingdom and Admiralty MTR station at frequent intervals (fare HK\$6).

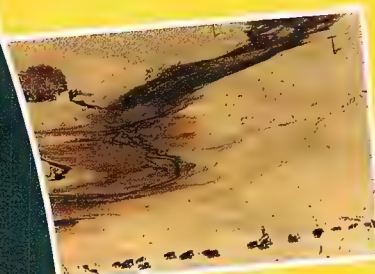
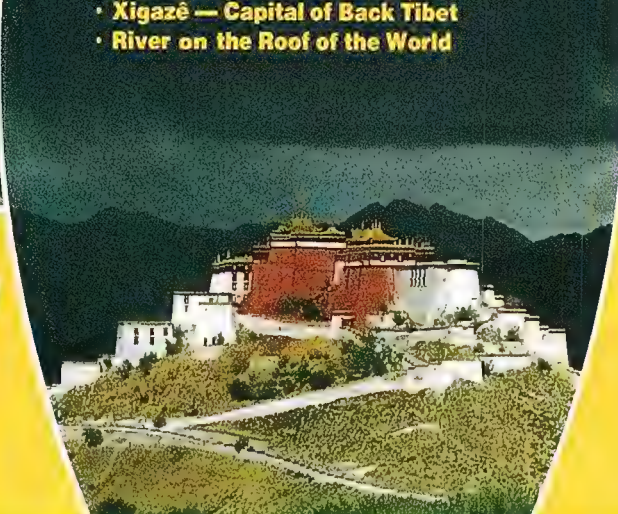
Jinshan Renovated

The imposing complex of Jinshan Monastery which rises beside the River Yangtze three kilometres west of Zhenjiang in Jiangsu Province dates from the Eastern Jin dynasty (317-420). Its Great Hall was destroyed by fire in 1948, but has now been rebuilt. It contains fifty-six painted arhat statues, among other things. For more about this interesting Buddhist monastery, see CHINA TOURISM no. 109.

TIBET SPECIAL

While admitting the impossibility of doing full justice to vast and fascinating Tibet in a single issue, we pick out highlights from its major geographical regions:

- **Qamdo and Its Colourful Inhabitants**
- **The Qiangtang: Tibet's Great Northern Plateau**
- **Cradle of the Tibetans — Lhasa and the South**
- **Mysteries of Western Tibet**
- **Xigazê — Capital of Back Tibet**
- **River on the Roof of the World**



Tea Museum

The Chinese Tea Museum is located at Longjing Road beside the West Lake in Hangzhou, Zhejiang. The museum consists of five exhibition rooms giving background information on tea-drinking and its development, and displaying tea-drinking equipment and different sorts of tea. Hangzhou is a famous tea-producer in China, perhaps its best-known product being the green tea called Longjing (Dragon Well).

Pointers to Altay's Prehistory

Neolithic ruins and relics dating back five to six thousand years have been found in the extreme northern tip of the Xinjiang Uygur Autonomous Region. Apart from around fifty square metres of ruins with a foundation of rammed earth, stone artefacts including arrowheads, blades, scrapers and pointed tools were unearthed along the River Ertix in Habahe County, Altay Prefecture, close to the border with the Soviet Union. It is hoped that these finds will aid the study of prehistoric human activities in the region.

Hotel News

More details are now available regarding the multi-use Shanghai Centre, which incorporates the world-class 700-room **Portman Shanghai**. The hotel, apartments, offices and retail areas are due to soft-open in March 1990, while the exhibition centre and 1,000-seater theatre will follow in the summer. The grand opening is scheduled for this September.

Meanwhile, despite the events of last summer, work at the 404-room **Hyatt Xian** is said to be progressing to plan. The hotel will open on March 31 1990. This will be Hyatt's second property in China; the 450-room Hyatt Tianjin opened in 1986. The Hyatt Xian is located within the historic city walls of Xi'an, capital of Shaanxi Province, close to the main sights and shopping areas. Apart from first-class accommodation, the hotel will offer a choice of Chinese and Continental restaurants and bars, entertainment centre, fitness centre, banquet facilities and business centre.

Beijing's first new hotel opening of 1990, the **New World Tower**, a joint venture with Singapore, opened in late January. It is located opposite the Beijing Workers' Stadium, the main venue for the forthcoming 11th Asian Games in the

Chinese capital. It contains 85 guest-rooms as well as 135 suites for longer-staying guests.

The completion ceremony for the **Bamboo Grove Hotel** in Suzhou, Jiangsu Province, was held this January. The hotel, managed by the Lee Gardens International Group, is located in the city centre and appropriately features traditional garden design (Suzhou is noted above all for its gardens). It offers 400 superior guestrooms, Chinese and Western restaurants, coffee shop, piano bar, health club and disco. The Lee Gardens International Group also manages the Garden Hotel in Guangzhou and the Shantou International Hotel. Two additions in the near future will be the Tianping, Lee Gardens Hotel in Beijing, opening in mid-1990, and the Lee Gardens in Xi'an, scheduled to open in early 1991.

Shortly after its recent recognition as one of 'The Leading Hotels of the World' (others being the White Swan Hotel in Guangzhou and the Peninsula in Hong Kong), the **Palace Hotel** in Beijing has now become the first Chinese member of 'Preferred Hotels Worldwide'. This organization includes just ninety of the world's top hotels.

Founded in June 1988 based on China National Textiles Imp. & Exp. Corporation, Henan Clothing Branch, Henan Clothing (Holding) Co. has four professional companies and two joint-venture enterprises under its control.

Our company handles export of natural, chemical and blended fibres, wool, rabbit hairs; import and export of textile materials, fabrics, subsidiary materials, dyestuffs, as well as technology, equipment and spare parts for the textile industry. We also handle processing with supplied materials, samples or designs, compensation trade, barter, agency, joint venture, cooperation, co-management, etc.

Our export items include garments for men, women and children made from various quality materials; cotton, wool and blended



China National Textiles Imp. & Exp. Corporation, Henan Clothing (Holdings) Co.



knitwear; towels, bath towels, sheets, yarn and other cotton goods; blankets made from wool and chemical fibres.

Henan's export trade is developing very rapidly. We have established business relations with several hundred clients at home and abroad and our products sell well in more than 80 countries and regions.

Observing contracts and credit strictly and on the basis of quality and mutual benefit, we warmly welcome friends from all parts of the world to discuss business with us.



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